

November
1973



OLDE TIME



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NEEDLEWORK

PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

TYROLEAN SUSPENDERS

COVER STORY PAGE 1

COLONIAL TUFTING

CHILD'S QUILT

CROCHETED DINNER
CLOTH

SWEDISH WEAVING

HAIRPIN LACE

TATTED GIFTS

BASKET MAKING

SUNBONNET GIRLS

TRIANGLES IN FILET
CROCHET

SILHOUETTE MOTIFS

KNITTED BEAD BAG

CROSS STITCHED
GINGHAMS

CROCHET SUGGESTIONS



OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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BE THANKFUL

I'm thankful, as I ought to be,
For all I may possess
Of worldly goods, and fickle health,
And blessings - more or less:
Of gratitude for all I have
I tender every jot,
But most of all I'm thankful for
The things I haven't got!

An elephant, a home in jail,
A squint, are some of these:
A bungalow in Greenland, and
Rheumatics of the knees.
I count my blessings one by one,
And own to quite a lot;
And then I count my lovely lacks-
The things I haven't got!

No one can be so poor in lacks
As not to claim a few,
And no one lacks so many things
He'd not lack others too.
One can be always thankful,
If he owns the earth or not-
The world will still be full of things
And things, he hasn't got!
By Virginia Woods Mackall





TYROLEAN SUSPENDERS

A MODERN ADAPTATION

Materials:

1 skein of yellow 4 ply yarn.
5 small skeins of assorted colors for flowers and leaves.
Knitting needles size 10.

Front Waistband

Cast on 50 sts, turn.

Row 1: Knit row, turn.

Row 2: K 1, p 1 to end of row, turn.

Row 3: P 1, k 1 to form seed st for 40 sts, leaving 10 sts on needle, turn.

Row 4: P over k sts and k over p sts 40 times leaving 10 sts on needle,

turn.

Row 5: K over p, p over k 35 times, leaving 15 sts on needle, turn.

Row 6: P over k, k over p 35 times, leaving 15 sts on needle, turn.

Row 7: K over p, p over k 30 times, leaving 20 sts on needle, turn.

Row 8: P over k, k over p 30 times, leaving 20 sts on needle, turn.

Row 9: K over p, p over k to end of row, turn.

Row 10: P over k, k over p for entire row.

Row 11: Bind off.

Back Waistband

Cast on 50 sts, turn.

Row 1: K 1, p 1, to end of row, turn.

Row 2: P over k, k over p to form seed sts, to end of row, turn.

Row 3: Repeat row 1 and 2 for 3-4-5-6-7-8-9-10.

Row 11: Bind off. Sew front and back waistbands together.

Tyrolian Suspenders:

Cast on 8 sts for shoulder strap.

Row 1: Knit entire row, turn and seed st for 21 rows, place these on safety pin. Cast on needle 8 sts for second shoulder strap, and seed st for 21 rows, then cast on same needle 25 more sts and pick up the 8 sts from the safety pin and seed st to end of row. Seed st 8 rows across front for chest strap, turn. Seed st the 8 sts and bind off 25 sts and seed st the remaining 8 sts, turn. Seed st 8 sts and leave the remaining 8 sts on the opposite side on the needle to be picked up later. Seed st the 8 sts for 60 rows and bind off. With the 8 sts left on the needle seed st for opposite side of strap and seed st for 60 rows and bind off.

Sew suspenders with yarn to the front band allowing 16 sts between straps at center front. Sew straps together at center back evenly. These straps can be lengthened or shortened if needed.

Crocheted Flowers for

Tyrolian Village Suspenders

Row 1: Ch 5 and sl st to join, ch 1, turn.

Row 2: Sc 7 sts into loop and slip st to join, ch 2, turn.

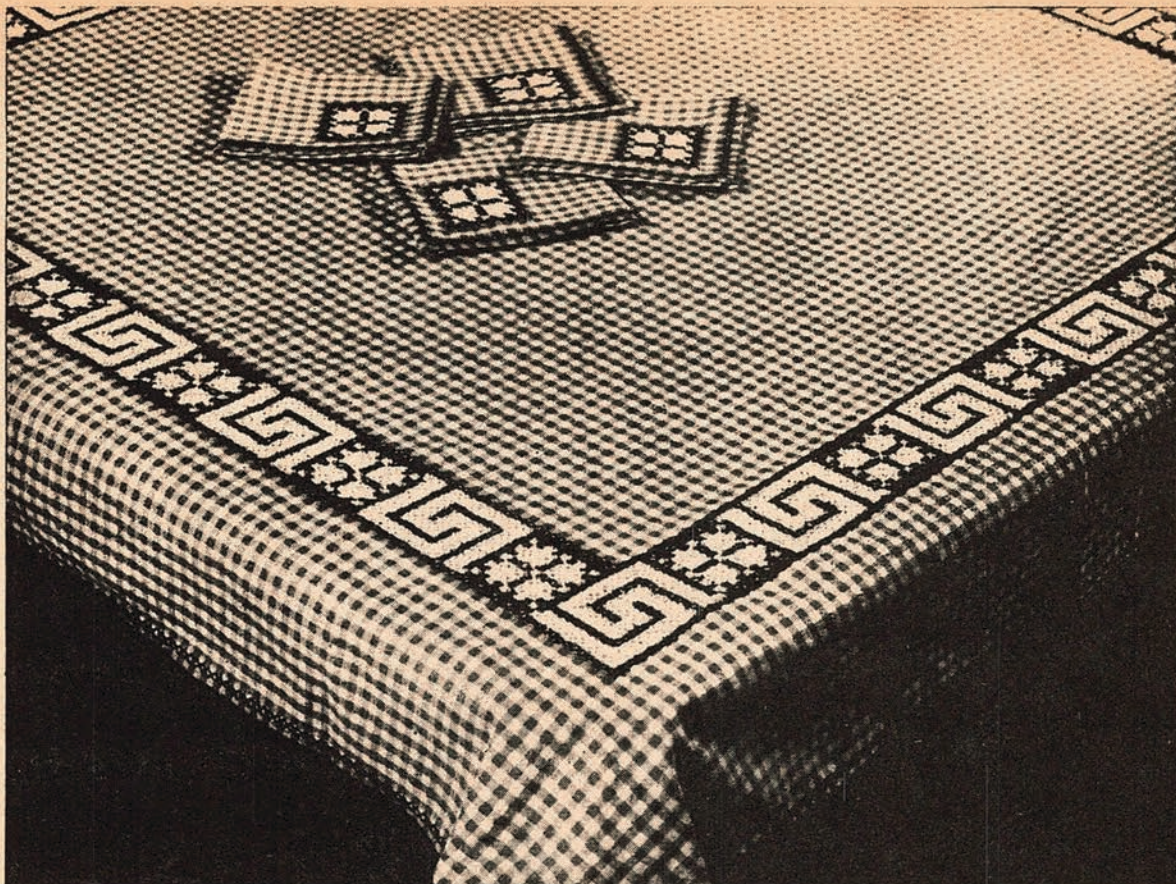
Row 3: Picking up only the front sts of the sc, dc 2 times into the next front st. Ch 3 and sl st into same st to form petal.

Row 4: Ch 2, dc into next front st, ch 3 and sl st into same st to form second petal. Repeat for 7 petals, join and clip loose ends.

Leaves

Cut 12 inches of green yarn and make a loop at each end. Sew this across front chest band. Loop yarn loosely to allow for stretching. Cut another loop of yarn 15 inches and make a loop at each end and fasten to waistband - front and loop yarn for stretching.

Sew the flowers on chest band with large Pony beads for center with yarn. Use three beads for center flowers and 5 beads for waistband. Edna M. Close, 1428 Bernal Ave., Burlingame, Calif. 94010



Cross - Stitched Ginghams

BY NANCY CARY

Gingham provides a perfect background for cross stitch decoration. Designs may be followed check by check, as when working on a canvas ground, or placed in such relation to the solid color, white and shaded checks as to utilize the fabric as well as the stitchery for the decorative effect.

The gayest of gay breakfast cloths are made of gingham, decorators use it for summer cushion covers and draperies because of its crisp coolness and it is an ideal material for the peasant-type aprons that are so popular with young hostesses. Crosses may be worked single or double or quadruple, according to the size of the check. Black or black and white crosses are effective with any color or the thread may contrast with or echo the color of fabric.

The refreshment set demonstrates a design worked in white, check by check, and then the background filled in with black crosses on gingham counting seven checks to the inch, using either No.5 pearl embroidery cotton or the knitting

and crochet thread that comes unnumbered. Quarter inch hems are held with a row of the black crosses.

The fancy plaid ginghams in which several colors are combined afford opportunity for cross stitch decoration of a much simpler nature. Illustrated is such a design composed of red and white half inch checks blocked off in one direction with a double row of yellow and in the other with yellow and green, all outlined with black. It needed only a double row of large crosses worked with six threads of stranded floss on the intersecting yellow bands to convert this gingham square into a smart breakfast cloth. Edges are fringed to a row of machine stitching. Napkins may be solid color matching one or more of the checks. Crosses of this size should be couched down where the threads intersect.

A large check counting three to two inches was used for the cushion and the design worked in double cross stitch with black and white No.3 pearl cotton - the under cross

worked from corner to corner as usual and then another worked in the contrasting color from the center of each side. For contrast, the motifs that ring the center are crossed first with black, then with white - both held down with a tiny black cross at the center - and the rest of the design is done in the reverse.

The apron checks count two to the inch and the design is planned to be worked on the shaded checks only, first placing the large cross, couched at the center, then checking the square off into four small crosses by placing lines diagonally from the center of each side to the one adjoining and couching where they intersect with those of the under cross. By covering only the shaded checks and using a contrasting color for the thread an exceedingly interesting three-color design results. This apron is blue and white worked with six threads of lacquered stranded floss. The top is gathered with three rows of smocking worked by the lines of the checks and the edge is bound with red bias-fold.

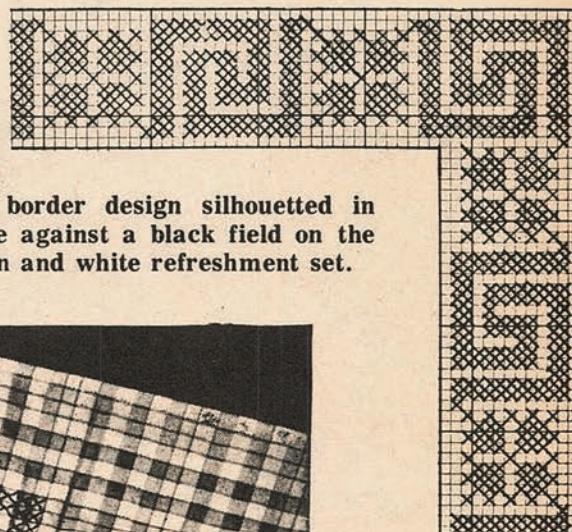
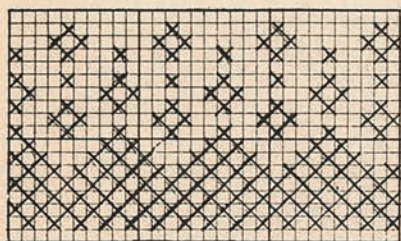
Gingham straps provide a nice touch of color in the linen closet. Illustrated is one made of red and white check that illustrates still another type of design in relation to the background. These checks count four to the inch. They are crossed with black and white No.5 pearl cotton couched at the center, working the black crosses on the white checks and the white ones on the shaded color. The strap is made double, turning the edges on either side of the embroidery to leave a single row of shaded and solid color

and then quilting together the width of one check in from the edge. A narrow loop of bias-fold folded double is attached across the straight end of the strap through which to draw the pointed front end to tighten the strap on the bundle of linens.

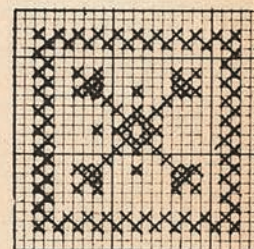
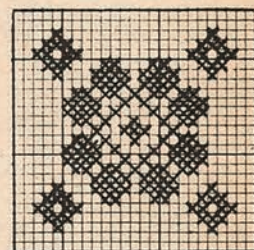
Checked gingham also makes nice feeding bibs for small children, binding neck and top with bias and turning up the bottom to a cross-stitched border. The model is yellow and white check worked with six threads of stranded floss in a

medium shade of tangerine yellow. The design is a combination of plain and double cross stitch and vertical single stitches so placed that the checks of plain and shaded color form a part of the design. Only the white checks between the border lines are worked.

The holder illustrates the use of the double cross stitch worked only on the shaded checks, using a darker shade of the body color. Bias-fold makes a neat edge and contrasts prettily with the crosses.



The border design silhouetted in white against a black field on the green and white refreshment set.



Tile designs on cushion and holder, both counting the same number of crosses, but alike adaptable to large and small checks and interestingly developed in double cross stitch.



China and Glass of Table Setup Courtesy Cooley's, Boston, Mass.

Crocheted Dinner Cloth

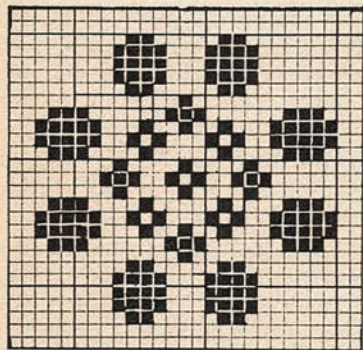
*Composed of Small Filet Squares Set
Together with an Interesting Joining*

BY CHRISTINE FERRY
AND FLORA DEUSCHLE

This very decorative cover is composed of six and one half inch squares of filet crochet, counting four meshes to the inch, done with egg shell (unbleached) string cotton in two alternating designs. These squares are unique in being done in rounds, which results in more uniform tension on all edges than when worked on a foundation chain.

The squares, thus made, are joined into strips with a simple insertion of blocks and spaces done with ecru thread. Then the strips are crocheted to one another and finally the border is worked in rounds into the edge of the cloth.

Eight 800-yard skeins of unbleached and two of ecru were used in the making of this sixty-two by ninety inch cloth, which overhangs the edge of a forty-four by seventy-two inch table top about nine inches all around. Being done in sections a cloth of this nature can be made any size, either square or oblong, to suit individual requirements and is as desirable for the regulation thirty-inch card table top as it is for the larger dining table. A No.7 steel crochet hook is needed.



Square No.1

Make a chain of 11 stitches and join.

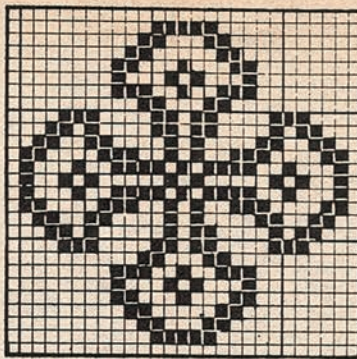
1st round: Ch 3, working over thread end make a tr in each of 3 st, -:- ch 5 for corner space, tr in same ch where last tr was made, tr in each of 3 st, repeat from -:- twice, ch 5, sl st in 3d of 3 ch.

2d round: Ch 5, -:- miss 2 tr, tr in next, ch 2, (tr, ch 5, tr) in 3d st of corner sp, ch 2, tr in 1st tr of block, ch 2, and repeat from -:-, join to 3d of 5 ch of 1st sp.

3d round: Ch 5, tr in next tr, ch 2, tr in next tr, (3 tr, ch 5, 3 tr) in corner sp, tr in tr, 3 sp, continue around and join.

Follow working chart for 8 more rounds, add 2 rounds of spaces and fasten off by drawing

thread end through back loop of 5 or 6 stitches.



Square No.2

Start as directed for No.1 and make 1st round.

2d round: Ch 5, -:- miss 2, tr in next, (3 tr, ch 5, 3 tr) in corner sp, tr in tr, ch 2, and repeat from -:-, ending with (3 tr, ch 5, 3 tr), join to 3d of 5 ch of 1st sp.

Follow working chart for 10 more rounds, then work a round of spaces and fasten off.

Insertion

Fasten thread into corner space of square No. 1, ch 3, 2 tr in sp, -:- ch 3, miss 1 sp, 3 tr in next sp, repeat from -:- working (3 tr, ch 5, 3 tr) into corners and ending with 3 tr into 4th corner, ch 2, tr in 3d of 3 ch, fasten off.

Fasten thread into corner space of square No.2, (see upper right-hand corner of Fig.1), ch 5, tr in 4th ch from hook, tr in next, ch 3, 3 tr in sp next to corner sp, -:- ch 3, miss 1 sp, 3 tr in next sp, repeat from -:- 11 times. Then ch 3, tr in 3d ch of corner, ch 3, 2 tr over tr just made, to form corner block at right angle to the others, (see upper left-hand corner of Fig.1), ch 3, 3 tr in sp next to corner sp, repeat from -:- around and join by slip stitching into 3 ch representing 1st tr of 1st corner block (see Fig.2).



Fig. 1



Fig. 2

Join to square No.1 as shown in Fig.3. Ch 3, holding wrong sides of square, then 3 tr in corner of 1st square, then 3 tr in 1st sp of 2d square, 3 tr in next sp of 1st square, and continue across, ending with 2 ch, sl st in 3d of 3 ch of corner block (see left-hand side of Fig.3), fasten off.

Next make square No.1 and 1st round of joining, but do not break thread. Join to square No.2 as shown in Fig. 4. Holding wrong sides of work together, ch 3, tr in 3d of 3 ch of corner block on 2d square, 2 tr over tr which forms corner of 3d square, 3 tr in 1st sp of 2d square, 3 tr in next space of 3d square, continue across, ending with 2 ch, sl st in 3d of 3 ch of corner block (see left-hand side of Fig.4). Fasten off.

Make and join 4th square like 2d, and 5th square like the 3d. Be sure to end strip with square No.1. Start and finish every other strip with square No.2 and make the last of the strips like the first so that all corners are alike.

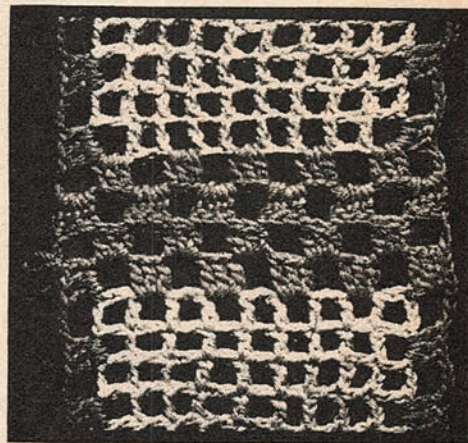


Fig. 3

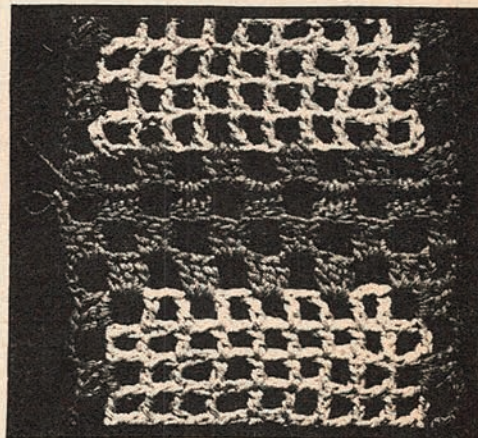



Fig. 4

Continued on page 47



FOR THE YOUNGER SET

The Alaska reindeer plays a leading part in the decoration of a set of smart knitteds for the four-to-six year old. Four-fold Germantown yarn was used for all the pieces - red for the main or background color and white for the design. Five No.12 steel needles are required for the cap; four of the same size for the mittens; and for the scarf, four No.12 steel and a pair of No.3 bone or celluloid needles.

While working with two colors is not at all difficult, it is wise for the amateur to practise a bit.

Cap

Using red yarn, begin at the top by casting on 8 stitches - 2 stitches on each of the four needles, and with the 5th needle knit around once to form a ring.

2d round: For the 1st needle, knit 1, widen, knit 1, widen; repeat for the 2d, 3d and 4th needles (16 stitches in round).

3d round: Knit all the stitches.

4th round: Knit 2, widen, knit 2, widen, on each of the four needles (24 stitches in round).

5th round: Knit all the stitches.

Continue in this way, widening at center and at end of each needle every other round. The 6th round will have 3 knit stitches between widenings, the 8th will have 4 stitches, the 10th will have 5 stitches, and so on. The 30th round will have 15 stitches between widenings (32 stitches on each of the four needles).

Now knit 2 inches even (128 stitches in round). Then turn work inside out and knit 1 inch even; this brings the plain knitting on the inside of the cap.

Now with white yarn knit 1, purl 1, and repeat around. Then knit 2 rounds plain (white). Again knit 1 and purl 1 around, then knit 2 rounds plain with red; this brings the work to the 4th row of the chart (from the bottom). Continue, following the chart (from right to left each round), making a red stitch for each space and a white stitch for each block. The top row of the chart is knit 1, purl 1 around (white); then knit 2 rounds white, turn work, and bind off.

To make the little top for the cap, wind white yarn around a piece of cardboard $1\frac{1}{2}$ inches long 4 times, take off as a loop, and weave loop together with darning needle and white yarn.

DESIGNED
BY
LALLA FROLICH MILLER

Press cap carefully under a damp cloth with a warm iron.

Mittens

Using red yarn cast on 48 stitches - 12 stitches on 1st needle, 12 stitches on 2d, and 24 on 3d. Knit 2, purl 1 around and around, making $\frac{3}{4}$ inch red, 2 rounds white, $\frac{1}{2}$ inch red, 2 rounds white, $\frac{1}{4}$ inch red. This finishes the wrist band.

Knit the next row(1st of chart)- plain with the red yarn, pick up 1 stitch on 1st and on 3d needle to make 25 stitches for the front and 25 stitches for the back.

Now follow the chart; A indicates the beginning of the thumb; for this round, knit 1 white and 1 red (this is border of mitten), 1 white, 1 red, 1 white, 1 red, 1 white, now follow design around. For the next round knit 1 white and 1 red (border of mitten), 1 white, pick up 1 red, knit 3 white, pick up 1 red, knit 1 white, now follow design around. For next round, knit 1 white and 1 red(border of mitten), knit 1 white, pick up 1 red, knit 1 red, knit 3 white, knit 1 red, pick up 1 red, knit 1 white, and follow design around. Continue in this manner, adding 2 stitches for thumb on each round, until there are 13 stitches, including white border. Follow the design to B on the chart(15 rounds from the beginning

of the thumb). Then put the 13 thumb stitches on a separate needle. Add 5 stitches on the 1st needle after knitting the border stitches, and add the 5 stitches which were on the same needle as the 13 thumb stitches; now continue, following chart. Beginning at D(on the chart)decrease 4 stitches each round - decreasing 1 stitch just inside the border on both sides of front and back - until there are 3 stitches in front and 3 stitches in back; leave length of yarn, draw up and fasten.

For the thumb, pick up 9 stitches on the back of mitten, add 1 stitch (the white border of thumb) to the 2d needle, 1 stitch to the 3d needle; and continue, following the chart. Beginning at C decrease in the same manner as for mitten, until there are 3 stitches in the front and 3 in back; draw up yarn and fasten.

Scarf

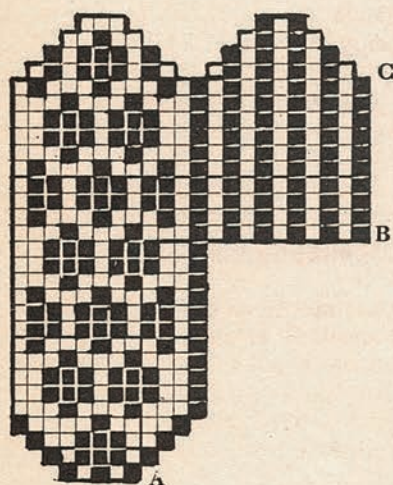
Ends are knitted in rounds with a motif on each side - on one end, deer and boy with dog, and on the other, deer and star.

Using white yarn cast on 64 stitches - 16 stitches on 1st and 2d needles and 32 stitches on the 3d. Knit plain for $\frac{1}{2}$ inch(the bottom row of charts indicates the last row of this $\frac{1}{2}$ inch of white). Then with red knit 1, purl 1 around, then knit 1 round plain. Now follow the chart-s(making a red stitch for each space

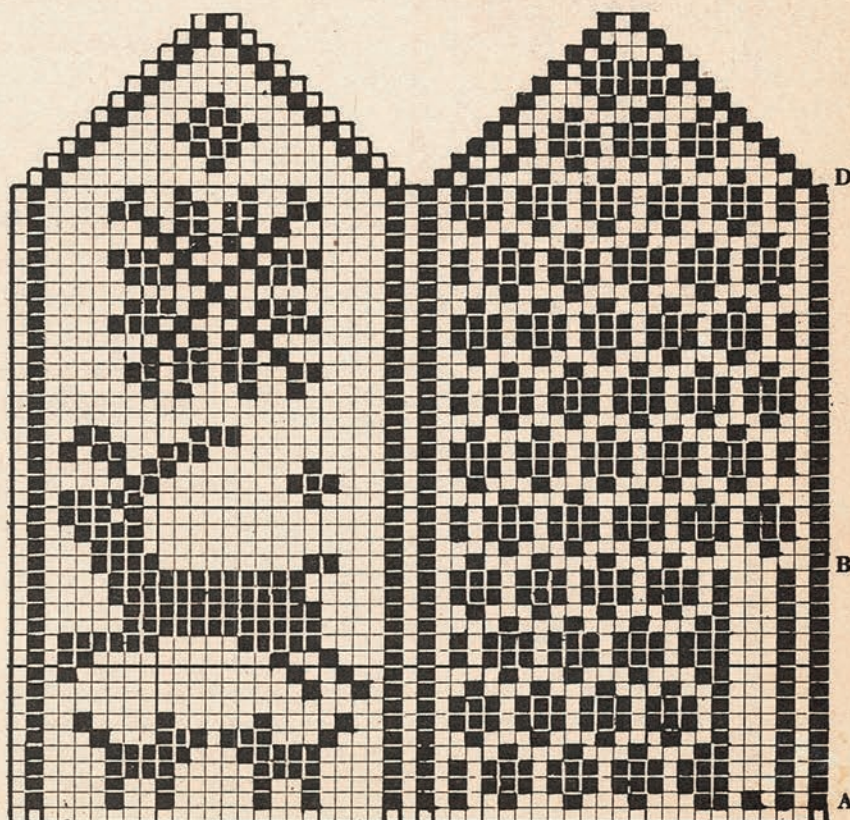
and a white stitch for each block). With white knit 1, purl 1, and repeat around,(this is the upper row of charts); then knit $\frac{1}{2}$ inch plain with white. Join the red and knit 1, purl 1 around.

Now knit the 64 stitches onto a bone needle, being sure that the position of the motifs is right and that a stitch on one side is knitted and then a stitch on the other. With the two needles knit in garter stitch(knit every row)until the scarf is of the desired length. Then knit all the stitches onto the steel needles again(16 stitches on 1st and 2d needles and 32 stitches on the 3d). Join white and knit 1, purl 1 around, then knit $\frac{1}{2}$ inch plain with white(the last row is the upper row of the charts); join red and knit 1, purl 1 around, then knit 1 round plain with red, this brings the work to the 3d row from the top of the charts; continue, working toward bottom of charts. When motifs are finished knit 2 rounds of red as at other end; then join white and knit 1, purl 1 around(this is the bottom row of the charts), then knit $\frac{1}{2}$ inch plain in white, and bind off. Sew the lower edges together and add fringe. Make fringe by cutting equal lengths of red yarn(5 inches), double a length and draw into the end of scarf with a crochet hook, knot by pulling the ends of yarn through loop.

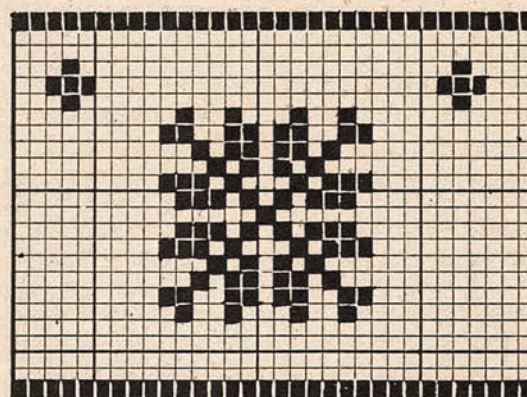
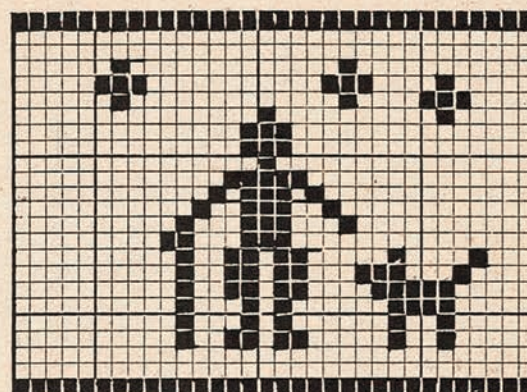
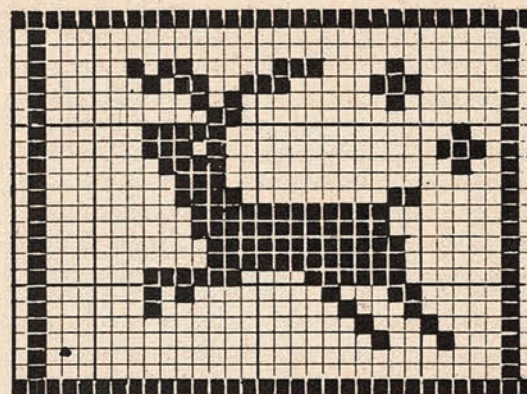
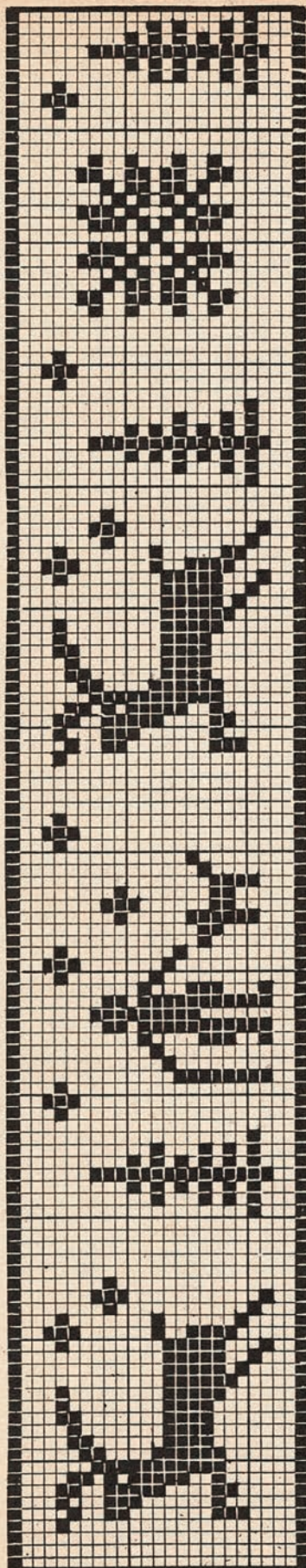
Chart for the thumb.



Back and front of Mitten. A indicates beginning of thumb.



On the charts each square is one stitch. The plain spaces indicate the background color (red for the models); the designs (indicated by the blocks) are in white stitches.



Working - charts of the motifs on the ends of scarf. The reindeer is used on both ends.

Working chart of the cap band. The motifs may be spaced differently or certain figures omitted for sizes requiring more or less than the number used on the model.

Crochet Laces

BY M. PINTNER



Petaluma Lace

Petaluma Lace

Chain 6, join to form a ring for center of flower, -- chain 14, turn and work a petal along the chain of 1 double crochet, 1 half treble, 2 trebles, 3 double trebles, 2 trebles, 1 half treble, 1 double crochet; chain 12 for 2d petal, turn and work back in the same way, with double crochet in next stitch, 1 half treble, 2 trebles and so on, then 2 double crochets in remaining 2 stitches of 14 chain, and fasten with single crochet in ring; (chain 12, work petal as before, single crochet in ring) twice; repeat from -- and fasten off neatly and firmly.

Having made as many of the flower-motifs as required for the length of lace, proceed as follows:

1. Fasten in tip of 1st of 4 upper petals, ch 12, -- sc in tip of next, ch 9, sc in tip of next, ch 7 d tr in next, working off 2 st, over, insert hook in tip of next, or 1st upper petal of following flower, over and draw through, and work off all sts now on needle as usual, ch 7, and repeat from --.

2. Tr in each st of ch and in tip of each petal.

3. All h-sp, of ch 1, miss 1, 1 tr.

Care must be taken to have the joined motifs right side out, the heading and edge worked in the same way.

For the edge:

1. Fasten in tip of 1st lower petal, ch 9, sc in next, ch 11, sc in next, ch 9, sc in next, and sc in tip of 1st petal of following motif; repeat.

2. Working on rightside, fill 9 ch with 5 dc, p of 5 ch, 9 dc, 5 dc over 11 ch, -- ch 7, turn, miss 4 dc of preceding little scallop, fasten in next, turn, fill 7 ch with 3 dc, p, (2 dc, p) twice, 3 dc, -- 4 dc, p, 9 dc, to fill remainder

of 11 ch. 5 dc over 9 ch following, repeat from -- to --, 4 dc, p, 5 dc to fill remainder of 9 ch, 5 dc over next ch, ch 2, take out hook, insert in last p made, pick up dropped st and draw through, ch 2, thus joining the p between scallops, 9 dc over same ch, 5 dc over next, and repeat from 1st --.

A very attractive trim for luncheon-sets or other household linens. For an insertion work the heading on both edges.

Simplex Lace

Make a chain of 14 stitches.

1. A tr in 8th st from hook, 1 sp, 4 tr.

2. One sp (ch 5 for 1st sp of a row), 4 tr, 1 sp.

3. Two sp, 4 tr.

Repeat 2d and 3d rows to length required for the center stripe. If a wider lace is wanted, simply add to the foundation chain and increase the number of alternating spaces and blocks of 4 trebles.

Heading: Half-spaces (chain 1, miss 1, 1 treble) all along the top row of spaces.

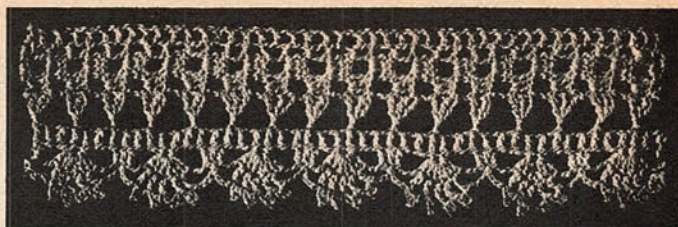
Border:

1. Fasten thread in st with last tr of a block, 3 d tr (ch 4 for 1st) along the side of block, keeping top loops on needle and working off at once to form a cluster, with a tight ch to close, -- ch 5, cluster over next block; repeat the length.

2. All h-sp.

3. Three tr (ch 3 for 1st) in 3 st, -- ch 3, miss 2 h-sp, 7 tr in next, ch 3, miss 2 h-sp, tr in next, in tr and in next h-sp; repeat from --.

4. Dc in 2d of 3 tr, ch 4, tr in 2d of 7 tr, (ch 5, catch back in 4th st for a p, ch 1, tr in next tr) 4 times, ch 4; repeat.



Simplex Lace



Trilby Lace

Trilby Lace

Make a chain of 18 stitches.

1. Miss 6, fasten with sc in next, ch 5, sc in same place, ch 3, miss 3, sc in next, ch 7, sc in 5th st of ch, counting from you, (ch 5, sc in same place) twice, forming a t p, ch 2, miss 2 of foundation ch, tr in next, ch 2 a t p, as before, ch 3, miss 2 of foundation ch, sc in next.

2. Ch 11, sc in tip of 2d loop of t p last made, turn, fill chain with 18 dc, turn, 3 t tr (ch 5 for 1st) in 3 dc, working in both threads of dc and holding top loop of each t tr on needle, over and draw through all 3 at once, closing the cluster with a tight ch, ch 2, a t p, ch 2, another cluster of t tr, and repeat until there are 6 clusters; after closing the last, repeat from beginning of row, joining the ch which represents 1st t tr to 2d loop of 1st t p in 1st row.

Repeat the 2d row to length desired, the little half-wheel or scallop turning first one way then the other; the chain representing 1st triple treble of 1st cluster in each succeeding scallop is joined to the 2d loop of 4th triple-picot of the previous corresponding scallop. There is constant repetition, the work progresses rapidly, and requires little or no thought after the completion of the first few scallops.

For the heading:

1. Fasten in 2d loop of 1st t p across top of scallop, (ch 6, fasten in 2d loop of next) twice, ch 8, repeat.

2. All h-sp; or, if preferred, the spaces may be of ch 2, miss 2, 1 tr.



HOOKE ACCESSORIES

Scarf

Three ounces of crepe texture yarn in a silk and wool mixture are needed. Use a No.5 steel crochet hook.

Make a chain 45 inches long. Work a double crochet (dc) in 2d stitch (st) from hook, dc in each of 5 st, -: chain (ch) 2, miss 2, dc in each of 6 st, repeat from -: across, ending with 6 dc, ch 2, break yarn, leaving a thread end about 5 inches long (to be used for fringe when scarf is finished). Leave same length when starting.

2d to 9th rows: -: Ch 2, miss 1st dc, dc in each of 5 st, dc in space. Repeat from -: across, working the 6th dc of last group into ch at end, ch 2 and break thread.

Turn work and make 9 rows in opposite direction, always working the 6th dc in space and missing the 1st dc of group.

Continue for width desired.

For fringe, knot three threads together all the way across. Then wind thread over three fingers, cut and knot two strands between knots already made. Trim evenly.

Embroidered Beret

Three ounces of crepe texture yarn in a silk and wool mixture are needed. Use a No.5 steel crochet hook.

1st round: Ch 4 and work 6 dc in 2d ch from hook.

2d round: (Ch 1, 2 dc) in each of the 6 dc.

3d round: -: Ch 2, miss 1st dc, work 2 dc in 2d dc, dc under ch, repeat from -: 5 times.

4th round: -: Ch 2, miss 1st dc, work dc in 2d dc, 2 dc in next dc, 1 dc in space, repeat from -: 5 times.

5th round: -: Ch 2, miss 1st dc, work 1 dc in each of 2 dc, 2 dc in next dc, dc in space, repeat from -: 5 times.

6th and each successive round: Ch 2, miss 1st dc of group, dc in each st, 2 dc in last st of section, dc in space.

Continue in this way until work measures 10½ inches in diameter (or 9½ inches for a smaller size). Then work two rounds even, without increasing in last st of sections.

In next round, decrease 1 in each section in the following manner: Insert hook in st, draw a loop through, then insert hook in next st, draw a loop through, thread over and draw through all 3 loops on hook. Work 1 dc in each space as before.

Continue decreasing 6 st in each round until work measures the desired head size. Mark end of round with a pin for center of back and with another pin mark center front directly opposite.

For 1st round of band make 3 dc, then a treble (tr) in each st to center front, dc in each st of other half of round. In each following round, work dc on dc, dc in each of the 1st 3 tr, tr on tr, dc in each of the last 3 tr of previous round, dc on dc to end of round. Continue in this way for desired depth of band. Embroider one section with berries, as illustrated, or with initials, using a soft silk thread.

Beret With Bandeau

Three 90 yard spools of crochet gimp are needed. Use a No.3 or No.4 steel crochet hook.

Ch 5 and join to form a ring.

1st round: Ch 3, work 14 tr in ring, join with sl st in 3d ch.

2d round: Ch 3, 2 tr in each of 14 tr, join to 3d ch.

3d round: Ch 3, -: tr in back loop of 1st tr, 2 tr in back loop of next tr, repeat from -: around, join.

4th round: Ch 3, -: tr in each of 2 st, 2 tr in next, repeat from -: around, join.

5th round: Ch 3, -: tr in each of 3 st, 2 tr in next, repeat from -: around, join.

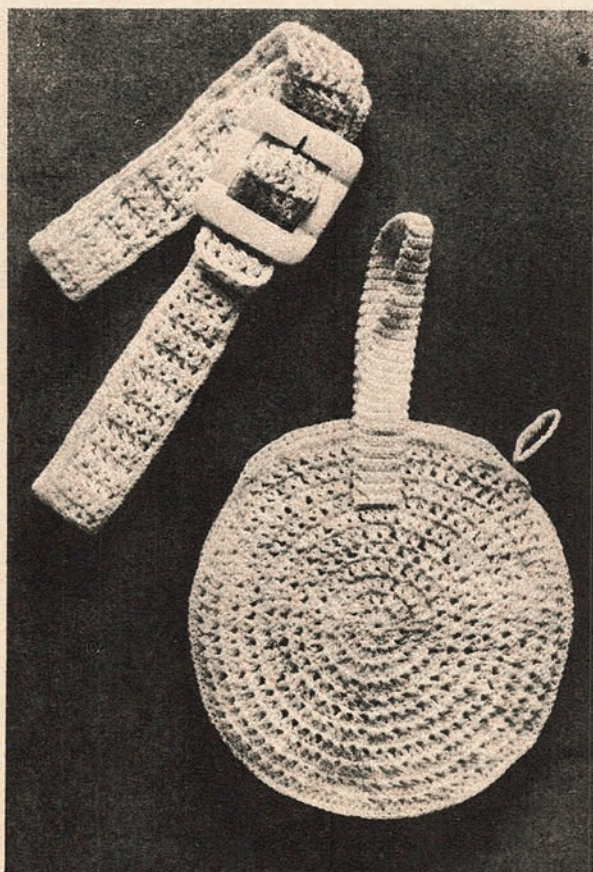
6th round: Ch 3, -: tr in each of 4 st, 2 tr in next, repeat from -: around, join.

Continue in this way, increasing to keep work flat until there are 14 or 15 rounds, or until work measures 9 inches in diameter (9½ inches for larger head sizes). Then work 2 rounds without increasing. In next round decrease 14 times thus: thread over hook, draw a loop through next st, over and draw through 2 loops, over, draw a loop through next st, over and draw through 2 loops, over again and draw through all 3 loops on hook. Work about 6 rounds, decreasing in this way, or until beret measures the right head size.

Bandeau: Work two rounds of dc in back loop of each st, then start the bandeau. The simplest of all designs for this purpose consists of graduated rows of ch loops covered with dc, or one may be formed of discs or shells.

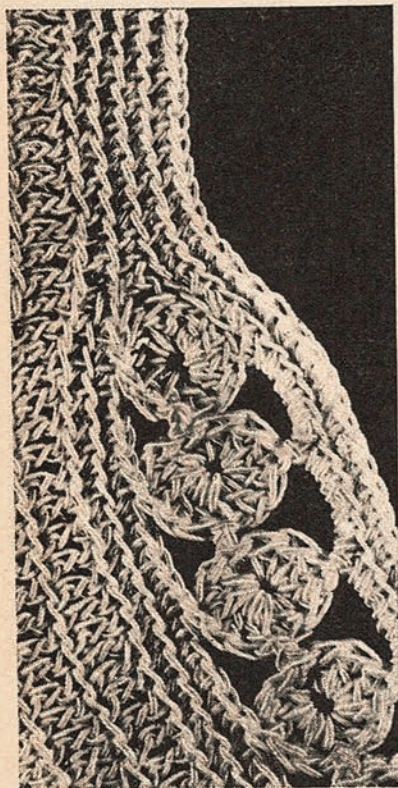
For the loop design, after working the 2 rounds of dc, turn, -: ch 10, catch with sl st in 10th st back and repeat from -: to middle of round. Turn, 10 dc over each ch loop. Turn, sl st to center of end of loop, -: ch 10, catch with sl st to center of next loop and repeat across. Turn and cover with dc as before, and continue with

Continued on next page



dc all the way around the head size and bandeau twice, narrowing if necessary to fit the head by missing an occasional st. If a wider bandeau is desired, make a 3d row of the covered ch loops before working final rounds of dc.

For the disc design - after working the 2 rounds of dc, ch 10, 5 tr in 4th ch from hook, pass working thread under ch, sl st in 3d (or 4th) ch from beginning, work 2 tr in same st with 1st 5, remove hook, miss 4 dc on band (going backward), insert hook in next dc, draw dropped st through and work 3 more tr in same st where the 7 tr were made to complete the disc. Join with sl st to top of 3 ch forming the 1st tr.



-- Ch 8, work 5 tr in 4th ch from hook, sl st in 7th ch (the 2d ch from last disc), pass working thread under ch and work 2 tr in same st where the 1st 5 tr were made, miss 4 dc on band, join to next dc, work 3 more tr to finish disc, join and repeat from -- to center of round, ch 3, miss 4 dc on band, join to next. Sl st in each of 2 ch, sl st in each of 3 tr of last disc made, -- ch 5, sl st in top of next disc, repeat from -- to last disc of row, sl st in each of 2 tr, sl st in each of 2 ch. Work a dc in back loop of each dc, 5 dc in each space: Work one more round of dc and fasten off.

Belt & Bag Ensemble

Three 90 yard spools of crochet gimp are needed for the bag and one spool for the belt. Use a No.4 or No.5 steel crochet hook. The bag closes with a 6 inch talon fastener.

The Belt

Ch 12, tr in 5th ch from hook, tr in 4th ch from hook (working across 1st tr), -- miss 1 ch, tr in next, tr in missed st. Repeat from -- 3 times, tr in end st of ch.

2d row: Ch 3 for 1st tr, a crossed tr in tops of the 1st 2 tr of last row, repeat across until there are 4 groups of st, then tr in top of 3 ch forming end of previous row.

Repeat for length desired, then finish edge all around with a row of dc, working 1 dc, in 1st space on side, 1 in base of row, 2 dc in next space, 4 dc in each corner space and 2 in each end space.

Fasten one end of belt over shank of slide and draw the other end through to close, passing the tongue through a space between the groups of crossed stitches.

The Bag

Ch 6, join with sl st to form ring.

1st round: Ch 3, 12 tr in ring, join.

2d round: Ch 3, tr in top of last tr before joining of previous round (crossing the 3 ch), tr in next tr, tr in base of 3 ch, -- tr in next tr, tr in same st with 1st tr of previous cluster. Repeat around and join with sl st in top of 3 ch.

3d round: Same as 2d round (15 groups of crossed tr).

4th round: Ch 3, tr in top of last tr of 3d round, -- miss 1 tr, tr in next, then tr in top of missed tr. Repeat around, joining in top of 3 ch in 1st group (29 groups).

5th round: Same as 4th, increasing if necessary to keep work flat by working end st of adjacent clusters in same st, as in 2d and 3d rounds.

6th round: Ch 3, tr in last tr of 5th round, tr in tr, tr in base of 3 ch, -- miss 1 tr, tr in next, tr in missed tr, tr in tr, tr in same st with 1st tr. Repeat from --.

7th round: Ch 3, tr in last st of 6th round, miss 1 tr, tr in next, tr in missed st, tr in next, tr in same st with 1st tr, -- miss 1 tr, tr in next, tr in missed st, tr in next, tr in same st with 1st tr, tr in next, tr in last st of 2d cluster. Repeat from --, joining with sl st in top of 3 ch.

8th round: Same as 5th.

9th round: Same as 6th.

10th round: Same as 8th.

11th round: Same as 10th.

12th round: Ch 1, dc in each st. Join.

Remove hook, turn work, insert hook in back of st and draw loop down. Then work a row of dc in each st, inserting hook horizontally through two holes in which dc of last row were made, holding edge up-permost and working from the inside. Join, turn and work a row of dc to within 6½ inches of end of round, turn and work back and forth 4 times, decreasing 1 or 2 st in the last 2 rows to keep flat. This forms the flange which gives width to the bottom of the bag.

Make a second half in the same manner and join by crocheting the curved edges of the flanges together with a dc in each st on what will be the inside of the bag. Fasten off.

Sew the talon fastener to the row of dc along the inside of the bag tops. Join open ends of flanges and catch ends of tapes securely to the joining. Connect outer edges of front and back of bag at this point on both sides.

Handle: Ch 9, and work back and forth in dc for 12 inches, attach ends to sides of bag at top of 7th round, then again to edge.

Loop: Ch 3 inches and work back along one side with dc. Fasten off and join to slide.

By Christine Ferry and Flora Deuschle



AUTUMN'S COUNTRY

By Ethel Romig Fuller

THIS is Autumn's country
We are riding through—
Stubble fields, pale golden;
Sky, wild-aster-blue.

GOLDENROD and rose haws
By the dusty road;
Water trickling wanly
Where spring freshets flowed.

SMOKE from hillside clearings.
Tantalizing hints
Of orchard spices—apple,
Nut and peach and quince.

RED leaves on the maples,
Purple-clustered vines—
This is Autumn's country;
These, its certain signs.

The Bootees

Materials:

1 oz. of four-ply Saxony yarn
1 pair of No.12 steel needles
1 yd. narrow ribbon.

The stitch measure is seven stitches to the inch. The length of the foot is five inches, and the length from upper edge to the sole is seven inches.

Begin at the upper edge by casting on 34 stitches. Work in rib (knit 1, purl 1) for two inches, working into the backs of the stitches in the first row.

Next row: Purl 1 and knit 1 alternately all across.

Next row: Knit 1 and purl 1 alternately all across.

Repeat these two rows until the work measures five inches from the beginning. This is called moss stitch.

Next row: Work 2 stitches as usual, knit 2 stitches together, over, and repeat from beginning of row across. This makes the holes for the ribbon. Work the next row as usual.

The next row begins the foot, Knit 11 stitches, then work in moss stitch over the next 12 stitches, and continue backward and forward over these 12 stitches for two and one-fourth inches. Cut wool.

Join the wool to the needle holding the 11 stitches already knitted, then with the same needle pick up and knit through 20 stitches on the side of the front piece just worked, knit across the 12 toe stitches, then pick up and knit through 20 stitches down the opposite side of the front piece, and knit the remaining 11 stitches. There are now 74 stitches on the needle.

Knit 6 rows across all the stitches. In the next and each alternate row, decrease (by knitting 2 stitches together) next to the edge stitch at both ends of the needle, and also at both sides of the 4 center toe stitches, until three sets of decreases have been worked. Now decrease on each of the next 2 rows in the same way. Bind off, decreasing as usual when doing so.

To finish: Press the work lightly on the wrong side with a warm iron over a slightly damp cloth. Sew up the leg and foot seam and press this. Run half the ribbon in and out of the holes around the ankle and tie.

Warm Little Mittens

Materials:

½ oz. of four-ply Saxony yarn
1 pair of No.12 steel knitting needles
¾ yd. of narrow ribbon

For the Little Folks



The stitch measure is about fifteen stitches to two inches. Length from the end of the mitten to the edge of the ribbing is six and one-half inches. The measure around the hand just above the thumb is five inches.

Begin at the wrist by casting on 34 stitches. Work in rib (knit 1, purl 1) for two and three-fourths inches, working into the backs of the stitches in the first row.

Next row: -- Knit 2, knit 2 together, over, and repeat from -- across, ending with knit 2. This makes the holes for the ribbon.

The remainder of the work is in garter stitch, that is, knit every row. Knit 7 rows even. Then begin the increase for the thumb as follows: Knit 16, increase in each of the next 2 stitches (by knitting into the front and back of each stitch), knit 16. Turn and knit back. Continue increasing in the 17th stitch from both ends of the needle in every alternate row until there are six sets of increases.

Knit back after the last increase. Knit 17, then for the thumb knit backward and forward over the next 12 stitches only, for 9 rows. Then knit 2 stitches together all across,

making 6 stitches on the needle. Then knit 2 stitches together all across. Cut the wool, draw it through the 3 stitches remaining on the needle, and sew up the thumb.

Join the wool again to the needle holding the 17 stitches already knitted, pick up and knit through 2 stitches at the base of the thumb, and knit across the remaining 17 stitches. Knit 9 rows even across these stitches. Then in next row -- knit 2, knit 2 together, and repeat from -- across. Knit the next 3 rows even. In the next row, -- knit 1, knit 2 together, and repeat from --. Knit the next 3 rows even. In the next row, knit 2 stitches together all across. Knit 1 row even. In the next row, knit 2 together for 4 times, knit 1. Draw the wool through the remaining stitches, and sew up the mitten.

Divide the ribbon and run in and out of the holes around the wrist. Turn up the cuffs.



Colonial Tufting

Is Decorative for Articles Other Than Bedspreads

BY CHRISTINE FERRY

Colonial tufting is not only exceedingly decorative on the bedspreads with which it is customarily associated, but may also be used to ornament smaller items of bedroom furnishings, such as cushion-covers, small laundry-

bags for closet use, and sewing-bags. The cushions will also be found very practical for summer use on the veranda, as they are gay in coloring and easily laundered when it becomes necessary to do so, which is in itself a decided asset.

Japanese crepe in rather deep tones of pink, forget-me-not blue and Nile green was selected for the body material of this collection of bags and cushions, the stitchery being done with tufting-cotton in the soft creamy tone of unbleached cotton.

Although pink was chosen for the background of the wild rose design green for the pinetree motif and blue for the geometric design, these backgrounds may be varied to accord with the color-scheme of the setting in which they are to be used without in any way detracting from the tout ensemble.

The cushion-covers are eighteen-inch, the laundry-bag is seventeen inches in width and twenty-five in length and the sewing-bag measures thirteen inches in width and twelve in depth, exclusive of the handle and small round needlebook which finishes the bottom.

A special needle with a thick shank and long oval eye is needed to carry the heavy tufting-cotton through the material, but the stitchery technique is simplicity itself.

As those familiar with the work are aware, the designs appear upon the material in the form of dots which, in this instance, are spaced about five-eighths inch apart. Each

continuously and the filling-in tufts are laid in the same manner. When the entire design has been treated in this manner, the surface threads between the dots are cut midway and the ends fluffed into puffy tufts.

In order to form fat tufts, it is necessary to pass the thread twice under each dot. A method employed by the workers of long ago, was to make a little loop over each dot in the process of laying the running stitches. This was done by passing the needle a second time from right to left in the holes formed by the first

Half of PINE TREE DESIGN

This design will also make up very delightfully into a bedspread with plain and decorated blocks alternating and the seaming concealed with a line of tufting.

dot indicates the location of a tuft. The work proceeds from right to left and is done by passing the needle under a dot, picking up only sufficient fabric to hold the cotton, which is carried along the surface to the dot next to it.

When starting, the thread is drawn through the fabric from front to back, leaving a little end on the surface, and is finished in the same manner. All lines and outlines of leaf and flower motifs are worked

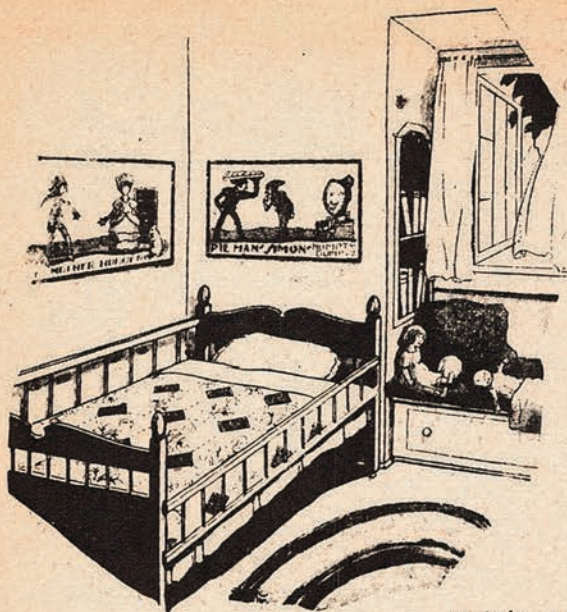
passage of the thread, the length of the loop being the same as the space between the dots, and later cut midway the same as the flat surface stitches.

Another method is to go over the stitchery lines a second time, passing the needle under the dots in the opposite direction. Either process will result in tufts of four little ends of equal length when the threads are cut.

To the novice it may seem that the

tufts will pull out with use, but the size of the cotton thread is such after the ends have been fluffed that it fills the needle-made openings very

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A Little Person's Very Own Quilt

DESIGNED BY

JANET STANTON

There will be many a grown-up who will wish she were little, too, just for the pleasure of having such a delightful quilt as this to spread over her bed; but she'll enjoy making it for some child she loves almost as much as owning it herself, because she can be sure it is the sort of coverlet that will last way beyond baby days, and all through childhood. It's the sort a little girl will want to cherish all her life because it is so charming. It's true, too, that the design is attractive enough to deserve a place on a grown-up size quilt, and could easily be used that way. Its daintiness and dignity make it suitable to use for any quilt, whether for a child or for an adult.

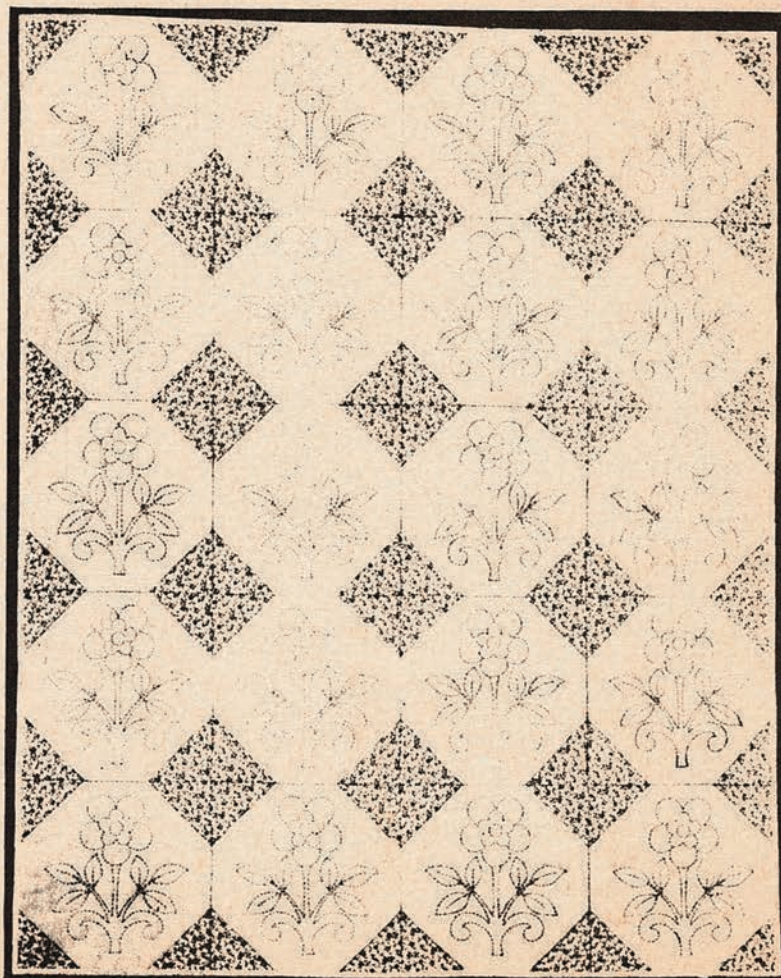
One of the chief charms of this quilt is the ease with which it may be made, using a background of unbleached cotton for squares and triangles of rosebud print and quilted floral motifs. The model made use of a print with a pink rosebud design, and the quilting followed the lead of the print and was done in pink. Print in which blue or lavender or green or yellow was used might have been employed with pleasing effect, the quilting being the same color as the print.

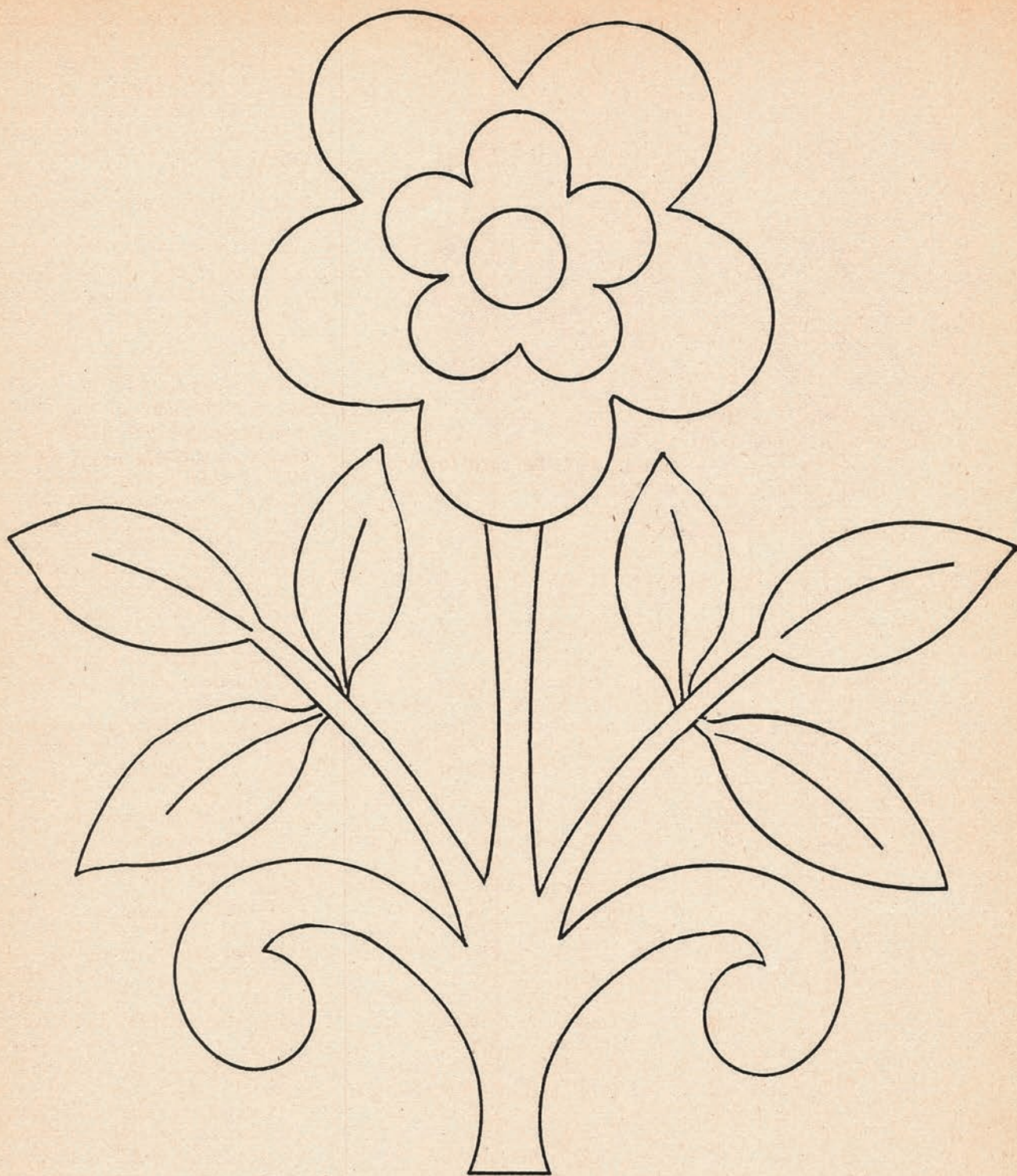
To make a quilt exactly like the model, divide a 36"x45" piece of unbleached muslin into 20 blocks, each measuring 9"x9". Trace the design given, and transfer to center of each block. Approximately one yard of print will be required. Turn under the edges of twelve of these, pressing flat with a warm iron, and baste them in place on the background. If your print should happen to have a design that "runs" a

certain way, be sure to place all patches with the design going in the same direction. Fine, all-over designs rarely have a distinct up-and-down, however. Cut seven more squares in halves to make fourteen triangles; turn under and press two edges of each of these, and baste in place. Cut the remaining square into quarters, to make four small triangles for the corners of the quilt,

turn two sides of each, press and baste. Hem all the patches down with infinitesimal stitches.

Now cut a back of self-material for the quilt, making it a half-inch or so larger all around. Baste the quilt top to the back, or, if you wish to have an interlined coverlet, baste the top to a layer of cotton wadding and baste both these to the quilt back, leaving an equal margin all around. In





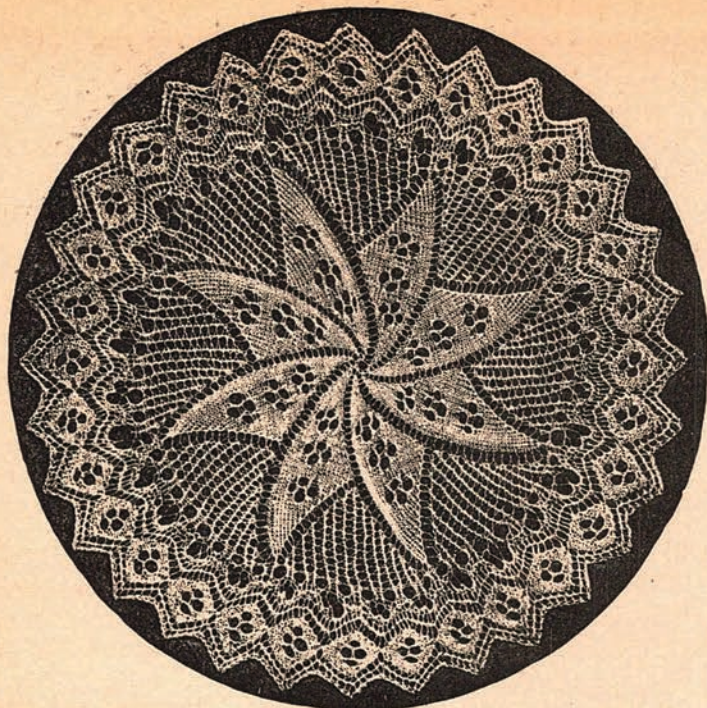
basting, be generous, for the basting will prevent slipping while you are quilting. It will help to divide the quilt into approximate halves, quarters and eighths with basting thread.

The quilt is small enough to be done without framing. Quilt with three threads of stranded floss. Ours was rose pink, as deep in tone as the deepest pink of the print. Quilt the dividing lines before you touch the

floral designs. Begin with the middle lengthwise dividing line, then cross this with the two going through the center in the other direction. Add the two long lines at the sides of the first one made, and finish with the two cross-lines remaining. This divides the quilt into its natural squares, and makes it easy to quilt the prim little flowers. Of course you have quilted the lines through all thicknesses of material, so quilt the flowers in the

same way, making stitches about an eighth of an inch long on the upper surface, with about half that length between them. Draw the quilting stitches a little taut to give the work a slight puffiness.

When the quilting is all done, pull out all the bastings, turn the edge of the back up over the edge of the front to make a three-eighths-inch binding, and stitch all around, mitering the corners.



Knitted Doily with Star Center

By MRS. E. ROETGER

Sewing-cotton, No. 20, may be used, or No. 50 linen thread; or any size desired, remembering that the coarser the thread the larger will be the doily or centerpiece. That illustrated is eighteen inches in diameter. On each of 4 needles of suitable size, cast 2 stitches, and knit with a fifth needle.

1. Knit plain all around; all odd rows the same.

2. Over, knit 1; repeat around.

4. Over, knit 2; repeat around.

6, 8, 10, 12, 14, 16. Same as 4th row, knitting one more stitch plain on each needle every row; that is, put thread over at beginning of needle and knit remaining stitches plain. The "overs" make the increase and form the openwork divisions between star-points.

18. Over, knit 2, -:- narrow, over twice, narrow, knit 3; repeat around.

20. Over, knit 1, (narrow, over twice, narrow) twice, knit 1; repeat around.

22. Over, knit 4, like 18th row from -:-. It will be seen that directions given are for one needle, and to be repeated on remaining three needles.

24. Over, knit 12; repeat. When knitting the "over twice" loops, knit 1st and purl 2d loop, making 2 stitches of them.

26. Over, knit 13; repeat.

28. Over, knit 5, -:- narrow, over twice, narrow, knit 5; repeat.

30. Over, knit 4, -:- (narrow, over twice, narrow) twice, knit 3; repeat.

32. Over, knit 7, like 28th from -:-.

34. Over, knit 17; repeat.

36. Over, knit 1, over, narrow, knit 15; repeat.

38. Over, knit 3, over, narrow, knit 14; repeat.

40. Over, knit 1, (over, narrow) 3 times, knit 4, like 28th from -:-; repeat.

42. Over, knit 2, (over, narrow) twice, knit 1, over, narrow, knit 1, like 30th from -:-; repeat.

44. Over, knit 1, (over, narrow) 5 times, knit 2, like 28th from -:-; repeat.

46. Over, knit 2, (over, narrow) 4 times, knit 1, over, narrow, knit 10; repeat.

48. Over, knit 1, (over, narrow) 7 times, knit 9; repeat.

50. Over, knit 2, (over, narrow) 6 times, knit 1, over, narrow, knit 8; repeat.

52. Over, knit 1, (over, narrow) 9 times, knit 7; repeat.

54. Over, knit 2, (over, narrow) 8 times, knit 1, over, narrow, knit 6; repeat.

56. Over, knit 1, (over, narrow) 11 times, knit 5; repeat.

58. Over, knit 2, (over, narrow) 10

times, knit 1, over, narrow, knit 4; repeat.

60. Over, knit 1, (over, narrow) 13 times, knit 3; repeat.

62. Over, knit 2, (over, narrow) 12 times, knit 1, over, narrow, knit 2; repeat.

64. Over, knit 1, (over, narrow) 14 times, knit 3 together; repeat.

66. Purl all around.

67. Narrow, over twice, narrow; repeat around.

68. Knit plain, making 2 stitches of the "over-twice" loops, as usual.

70. Purl.

Bind off loosely; or, as I prefer, thread a needle with heavy thread and run through all the stitches; then, having worked the lace or border, sew it on, taking the 3 stitches on side of one point, then the point stitch, 3 stitches on other side of point and one at end. With every stitch of the point take one from the doily without removing it from the thread until you have all worked up; pull out the thread and you cannot tell where the lace is joined. It is quite as simple as to bind off and then sew on the lace, and requires less time.

The lace itself may be used separately for any desired purpose, and is pretty and easy to knit. Cast on 11 stitches.

1. Knit 2, over, narrow, over, -:- knit 3, reverse (from -:-).

2. Knit plain; all even rows the same.

3. Like 1st row to -:-, knit 5, reverse.

5. Like 1st to -:-, knit 7, reverse.

7. Like 1st to -:-, knit 9, reverse.

9. Like 1st to -:-, knit 3, narrow, over twice, narrow, knit 4, reverse.

11. Like 1st to -:-, knit 2, (narrow, over twice, narrow) twice, knit 3, reverse.

13. Knit 2, over, knit 3 together, over, narrow, -:- knit 2, narrow, over twice, narrow, knit 2, knit 3 together, (over, narrow) twice, knit 1.

15. Like 13th to -:-, knit 6, narrow, (over, narrow) twice, knit 1.

17. Like 13th to -:-, knit 4, narrow, (over, narrow) twice, knit 1.

19. Knit 2, (over, knit 3 together) twice, knit 3 together, (over, narrow) twice, knit 1.

21. Knit 1, over, knit 3 together, (over, narrow) 3 times, knit 1.

22. Knit plain. Repeat from 1st row to length required; for the doily thirty-two points are needed. Join the ends neatly.

Crochet

Suggestions

It is truly amazing what can be done with the crochet hook and a few balls of crochet cotton or yarn. Any ingenious crocheter can take care of all her gift obligations for very little money, if she is so inclined. It pays to crochet.

This collection includes a wide variety of little things - a slumber toy for the small baby, a bureau sachet for an older sister, a sponge bag for the bathroom, shoe bags for the friend who is travel-minded, a little brown hen for a holder or egg-cozy and three amusingly decorative fishes that may be applied to holders, as illustrated, or small bath towels for juniors.

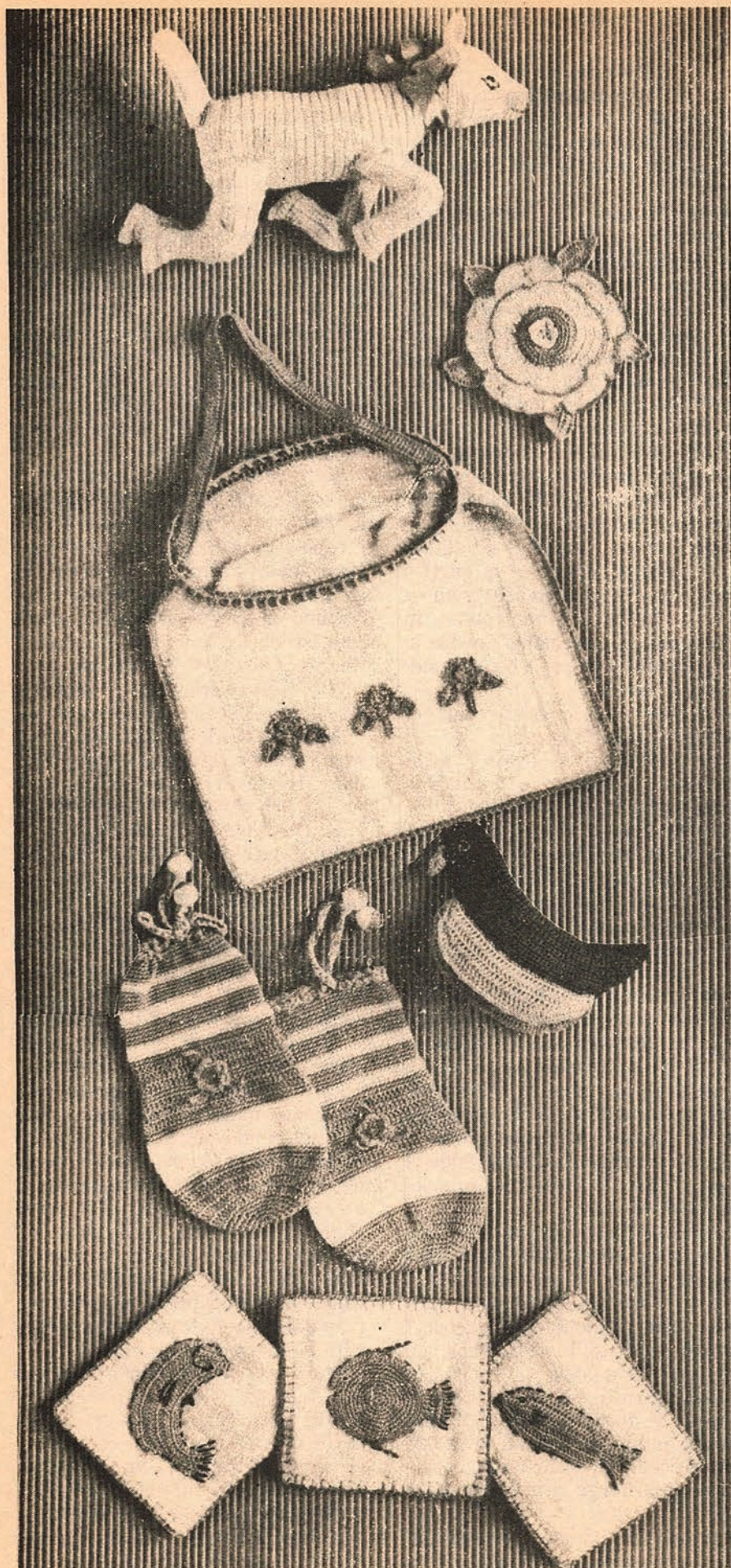
"Precious Lamb"

There are nine sections to this toy - body, head, four legs, two ears and tail, all done in double crochet with pink Germantown yarn, inserting hook under both loops of stitch.

Body - Make a chain of 40 stitches. Work back and forth in doubles for 7 rows, increasing at center each time until there are 50 stitches at this point. Work 33 rows plain, then 12 rows narrowing 1 stitch at each end of row and increasing 1 stitch at center. In next, increase 1 stitch at each end as well as at center and continue until there are 4 rows done in this manner. Then for 4 rows work back and forth on 9 stitches at each end, widening each row in outer end stitch and dropping stitch at other end until 7 stitches remain. Break yarn, join to opposite end and repeat. These two tabs, slightly on the diagonal, form the under side of the head and neck when the body is seamed.

Head - Chain 15, join, double in each stitch for 4 rounds. Then widen at point of joining and at a point directly opposite (which will be the top) for 3 rounds. In next 4 rounds widen also at point midway on each side. Slip-stitch across 7 stitches and work back and forth for 6 rows to within 7 stitches of opposite side, increasing at center and narrowing at ends of each row.

Front Legs - Chain 30 and work back and forth for 14 rows (2 in-



Continued on next page

CROCHET SUGGESTIONS

Continued from page 19

ches). Turn and work 5 rows back and forth across one end for hoof, increasing 1 stitch at center of each row.

Back Legs - Chain 15, 2 rows doubles, chain 15, 7 rows doubles on the 30 stitches. Next, 10 doubles, turn, 10 doubles on 10 doubles, turn. Seven rows doubles full length of leg. Turn and work 5 rows for hoof at end. Fasten yarn to side of leg at top and work 2 rows of doubles to correspond with first two.

Tail - Chain 21 and work 13 rows in double crochet.

Ears - Chain 12, 1 row doubles. Next row, 3 doubles, 5 trebles, 4 doubles. Make 2 more rows same way.

To assemble - Fold body together and overcast straight end and underbody seam, leaving an opening midway for stuffing. Add head, centering line of increase under nose with body seam. Then stuff body firmly with cotton and close opening.

Overcast leg edges together. Stuff and close tops of front ones flat and sew to body slightly on the diagonal with the front about half an inch from the seam at a point where decreasing begins to shape the body. These front legs should be stuffed lightly near closing, so that they will fall flat against the body and hang rather limp. With yarn take a few stitches through the leg midway at seam line for joint.

Make up back legs same way, but instead of seaming top, leave open and sew against body on each side of seam in narrow ovals. These rear legs should be well stuffed to top. To shape, run a few stitches through leg from side to side at "jog" in seam.

Seam and stuff tail, gathering one end and closing other flat. Sew to rear near top so that it flops as if hinged.

Sew on ears where head joins body so that one hangs downward to the front and the other toward the back.

Embroider a satin-stitch dot in rose wool or cotton on nose end, with an accenting stitch of black on either side at the bottom, and lay in the mouth line in backstitch with a darker rose. Midway on either side of head, at the edge of the texture done in rounds, work a blue satin-stitch eye with a rather large black center and frame it with oval eyelids outlined with black.

Tie Copen-blue satin ribbon around neck.

Rose Sachet or Pincushion Top

Materials required are one small ball each No. 8 crochet cotton, mercerized soft twist, in rose, pink and green.

Work loosely. All stitches are taken under both top loops of stitches in preceding round.

Flower - With rose, chain 5 and join. Work 2 doubles into each stitch and continue working round and round, increasing enough to keep work flat until the disc measures about 1½ inches in diameter and counts 40 stitches in circumference. Join. Chain 3 and work one round of trebles, increasing 1 treble in about every 5th stitch until the count is 50. Fasten off in top of 3 chain.

With pink, -:- double in 1st stitch, (treble in next, 2 trebles in next) 4 times, treble in next. Repeat from -:- 5 times. Make 2 more rounds in same manner, increasing 1 treble in every 3d stitch of preceding round. Fasten off pink.

With rose work one round of doubles, 1 in each stitch.

With pink, start at center of petal and work 1 double in each stitch to within 3 of end. Then, 1 half treble (made by working off all 3 loops of treble at one time instead of by pairs in the usual way), 2 trebles, the last one in top of end double. On next petal continue 2 trebles, 1 half treble and a double in each remaining stitch to center of petal.

Turn, chain 1, work trebles across, increasing 1 every 3d stitch, 1 double in end treble. Turn chain 1, treble in each stitch, increasing as before, to center of petal and work 1 double in stitch on line with peak between first tier of petals. Continue around, making five petals and finish edge of flower with a row of doubles in rose, 1 in each stitch.

Leaves - With green, chain 16, turn and work one row of doubles on both sides of chain. Turn, chain 1, 2 doubles, 9 trebles, 4 doubles, turn point, chain 1, 4 doubles, 9 trebles, 2 doubles, turn and work back on same row, 2 doubles, 9 trebles, 5 doubles, turn point, 4 doubles, 8 trebles, 3 doubles. Draw thread through and leave enough to sew to back of rose. Place them diagonally between the large petals along the edge.

For a sachet, make a scented cotton pad, cover with green and sew to

back of rose.

For center of flower, make a flat center of doubles 15 stitches in circumference (about half an inch in diameter). Along the edge make 5 shells - double in 1st stitch, 2 trebles in each of next two and repeat. Sew to center of large flower with a few green stitches, leaving edges loose.

Travel Shoe-Bags

These directions are for a number five shoe, the bags finishing about 9½ inches in length. Three small balls of No. 5 pearl cotton in color (blue for model) and two of white were used. For a larger size, work several additional rounds before narrowing and then continue the top for the length desired.

With color, chain 5, join. Chain 3 for treble and work 19 more trebles in ring. Work 6 rounds of doubles, increasing 1 every 5th stitch and joining round by round. Then 2 rounds of trebles, increasing in same manner; 1 round of trebles increasing every 10th stitch, 1 round even and 2 rounds of doubles. Fasten off.

With white work 2 rounds doubles, 3 rounds trebles, 2 rounds doubles.

With blue work 2 rounds doubles, 1 round trebles, 2 rounds trebles skipping about every 10th stitch in each row. There should now be 64 stitches in round. Then 2 rounds doubles.

With white work 3 rounds doubles. Blue - 5 rounds doubles. White - 3 rounds doubles. Blue - 5 rounds doubles. White - 2 rounds doubles. Blue - 6 rounds doubles. Then work a beading of filet spaces, working 1 treble in every other stitch with 1 chain between. For a simple scallop, -:- work 1 double, 1 treble under chain, 1 double in treble, repeat.

Cord - With one thread each of the two colors make a chain half a yard in length and work back on it with 1 double in each stitch. Run into beading and finish with a crocheted ball at each end. For ball, with color, chain 3, join, 6 doubles in ring and work for about 3 rounds, increasing until there are 13 stitches. With white, work a couple of rounds plain, then decrease to finish ball, stuffing with cotton before closing.

Flower - Two shades of a contrasting color for flower and green for leaves and center. Using darker shade make a flat center of doubles, finishing 18 stitches in circumference; then with lighter shade work shell scallops around (1 double in 1st stitch, 2 trebles in each of next 2

Continued on next page

Continued from preceding page

stitches). Finish center with satin-stitch dot.

Leaves - Chain 7, turn, 1 double, 5 trebles, 1 double. Fasten off with end for sewing to bag.

Brown-Hen Holder Or Egg-Cozy

Materials required are one small ball each of brown and yellow pearl cotton No. 5 and a few lengths of red for the comb.

This holder is made in two halves, one just like the other, then seamed together with whipping stitches of the same color along the brown edges. The yellow edges are left free.

With brown, chain 50 and on this work back and forth in doubles for 16 rows, inserting hook under both loops of stitch. 1st row, plain. At end of 2d and every alternate row increase 1 stitch in last stitch (head). At end of 3d and every alternate row omit last stitch (tail). After 5th row, increase 1 stitch in every 5th stitch for 2 rows, then do 1 row plain. In 17th row, work 14 doubles, then 1 treble in each stitch to within 5 of tail, 1 double in each remaining stitch. Fasten off the brown.

With yellow, 1 double in each treble of last row of brown, starting at head and working across 5 doubles at end of row. Work 4 rows of trebles back and forth, omitting end stitch at head and tail each time. Fasten off.

When sewing the two halves together, leave an opening of 6 stitches at end of 14 doubles in last row of brown for bill.

Bill - With yellow work around this opening. 1 double in each stitch, joining at under side. Continue working rows of doubles, missing 1 stitch each time at center (top of bill) to shape, and joining under side until but 1 stitch remains.

Comb - With red work 9 doubles across top of head on seam line from bill, spacing the stitches so that the comb carries back for about 14 rows. Chain 1, turn. 1 double in 1st stitch, 3 trebles in next, 1 double in next; in 4th stitch (1 treble, 1 double treble, chain 1, 1 double treble, 1 treble), 1 double in next, (1 treble, 1 double treble, chain 1, 1 double treble, 1 treble) in next, 1 double, 3 trebles in next, 1 double.

Work a black satin-stitch eye a little way up from the bill on each side and ring with a circle of back-

stitches in yellow. Stuff head and tail firmly with cotton, pad body and sew in a lining of sturdy cotton material shaped to fit over a pot handle. Hem the edges. Then crochet another row of trebles into the yellow all along the wing edges, increasing 1 in every 5th stitch and finishing with 5 doubles at the head ends.

Bath Sponge Bag

Materials required are 1 small ball No. 5 pearl cotton in each of three colors, two 12-inch face-cloths and a 9-inch oval embroidery hoop.

Baste three sides of cloths together and blanket-stitch with about five stitches to the inch, continuing the blanket stitches along the open top. Then with contrasting color, work a double into each loop, with 1 chain between, all around. With the third color work another row of doubles, separated by chain stitches, along the three closed edges, and a row of filet meshes in the first color around the open top - 1 treble, with 1 chain between, - under each chain in the preceding round of doubles.

The model was made of light blue Terry face-cloths, blanket-stitched with light green. Into this was worked a row of yellow doubles and the edge finish is blue.

To fasten bag to hoop, crochet about 2½ yards of chain stitch of the edge color and loop around the hoop, passing the chain through every other filet mesh and fastening at one side where the ends will be concealed under the handle. Connect loops along top of hoop by working a double into each and 2 or 3 chain stitches between.

For the handle, make a chain 18 inches in length, using the blue cotton, edge this on either side with a row of doubles in yellow and then with one of green. Handle should finish about ⅝ inch in width.

Flowers - Make a flat circle of doubles, finishing 18 stitches in circumference and into the edge of this make six shell scallops (1 double, 2 trebles in each of 2 stitches). For the center, with contrasting color, make a disc finishing 12 stitches around, working into the back loops of the stitches. On the model bag the flowers are blue with yellow centers and both leaves and stems are green.

Leaves - Chain 10, turn, 2 doubles, 6 trebles, 2 doubles in last stitch, 2 doubles in opposite side of chain, 6

trebles, 2 doubles. Draw last stitch tight and leave end for sewing to cloth.

Stems - Chain 10 and work 1 row of doubles.

Sew in place on bag front before making up.

Pot Holders

Blue Fish. This shape is worked black and forth in rows on a foundation chain which curves as the work progresses so that a very realistic leaping fish results with practically no attempt at shaping.

With No. 5 blue pearl cotton, chain 35.

1st row. One dc in each st of ch, ch 1, turn.

2d row. -:- One tr in each of 4 dc, 2 tr in 5th. Repeat, ending row with 2 dc, (head). Ch 1, turn.

3d row. Four dc, 3 tr, 2 tr in next st, 21 tr, 6 dc. Finish row with tr, working 2 in end st (tail). Ch 1, turn.

4th row. Two tr in 1st st, 5 tr, 5 dc, -:- 4 tr, 2 tr in next st and repeat from -:-, increasing in every 5th st, to within 6 st from end, ending with 2 tr. Then tr in next 2 st, 3 dc, pulling last st tight (mouth). Turn.

5th row. Four dc, -:- 4 tr, 2 tr in next. Repeat across, ending with 1 dc in last tr before tail. Turn.

6th row. Five dc, -:- 4 tr, 2 tr in next. Repeat across to 5 st from end, 5 dc. Fasten off.

Green Sun-Fish. This shape is worked round and round with a tiny opening left on one side of the circle for a mouth, a tail attached to the other, and embroidered fins worked from the top and bottom.

With No. 5 green pearl cotton, chain 3, join. Make 6 doubles in ring and work continuously, increasing at intervals to keep the work flat until disc is 2½ inches in diameter. Turn and work back around to opening. Without joining, turn and work all the way around to opposite side of opening, inserting the hook in the front loops of the stitches, chain 1, turn and work 7 doubles under both loops (lower jaw). Fasten off.

Half-way around, directly across from the mouth, crochet the tail - 5 doubles, chain 1, turn, 2 trebles in 1st stitch, 1 treble, 2 trebles in next, 1 treble, 2 trebles in next, chain 1, turn and repeat. This finishes the tail.

Yellow Fish. This is worked in rows on either side of a central foundation chain.

With No. 5 yellow pearl cotton,

Continued on page 49

A Lesson in Hairpin- or Maltese-Crochet

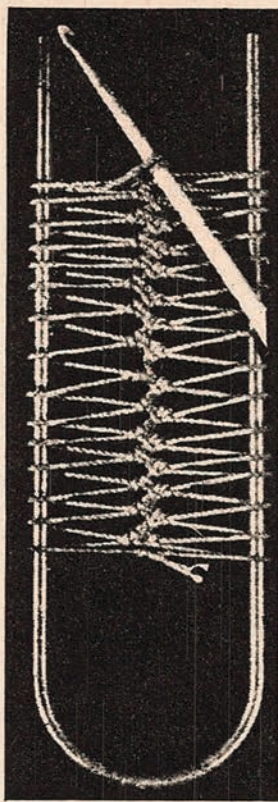
By EMMA CHALMERS MONROE

It is easy to guess why this simple, pretty work is called hairpin crochet; since it is made on a hairpin or staple. Regarding its second title, Maltese lace, authorities differ; it seems very probable that some admirer of the work felt that it deserved a more pretentious designation, and noting its resemblance to the variety of pillow-lace called Maltese, the edge of which is distinguished by its lightness, conferred this title upon it. The name is not of great consequence, however. It is certainly a very pleasing variation of the crochet-work with which we are all acquainted, and may be used in a thousand and one different ways, the size of staple and the material being determined by the purpose for which intended. An ordinary wire hairpin, with straight prongs, stiff enough to prevent bending or drawing together as the work proceeds, serves well for fine work; and the gimp or insertion made over such a pin, say one fourth to one half inch wide may be used, as is feather-edge-braid or any fancy braid with picot-edge, in making different pretty combination laces. In case one cannot obtain hairpins of this character, not so common now as formerly, a staple may be made of an ordinary knitting-needle by holding the middle of it over a gas-jet or lamp until it loses its temper sufficiently to bend; then bring the ends together over some object of required size and plunge the heated part into cold water. Or, any tin-smith will make staples of any required size, using stiff wire - this in case one is not able to purchase the nickel-plated ones sold for the purpose, which are not expensive and will, of course, last indefinitely.

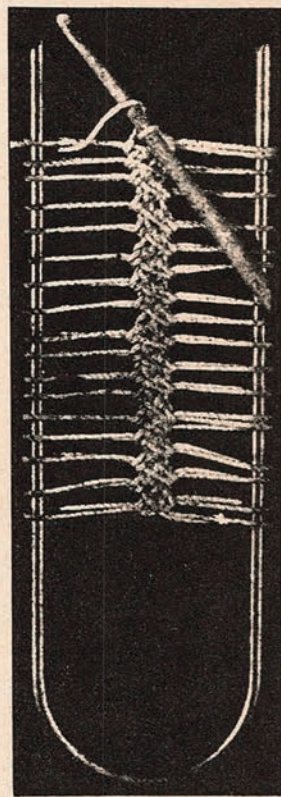
The general principle on which hairpin-crochet is made is the same throughout, variation being obtained by means of the stitches which run down the center between the loops. To begin with the ordinary variety that is in most common use, tie a loop at end of thread and slip it over the pin, holding the thread at back, pin in left hand and crochet-hook in right; have the loop near the end of prongs as the pin is held, prongs upward. It is many times suggested that this position of the pin be re-

versed, the prongs pointing downward, but the writer has not found this the easier way, since the crochet-hook must be taken out and replaced at each turn of the pin, whereas, in the first position, it is brought over the end of prong to the front as the pin is turned. Put the hook between the prongs, upward, under the nearest thread, take up the thread and draw through, again and draw through the stitch on needle; -- now turn the pin over from right to left, the thread passing around the left prong, which is now at the right, at the same time bringing the hook over the point of prong to the front again, insert hook under the upper thread, nearest you, at left of center, take up thread and draw through, again, and draw through the 2 stitches, thus making a double on the front part of loop. Repeat from -- to the length required. When the pin becomes full of loops, which are pushed down as the work progresses, slip it out and replace the last few loops, taking care that they are evenly arranged, in order to continue.

This is the ordinary, single work; for double work, put the hook under both threads at left of center instead of the upper of nearest loop alone. Another variation is made by working 2 doubles, or even 3 doubles instead of 1, on the thread at left of center. This makes the zigzag line through the middle wider and the loops correspondingly shorter. The doubles may be worked under one thread or both, as desired.

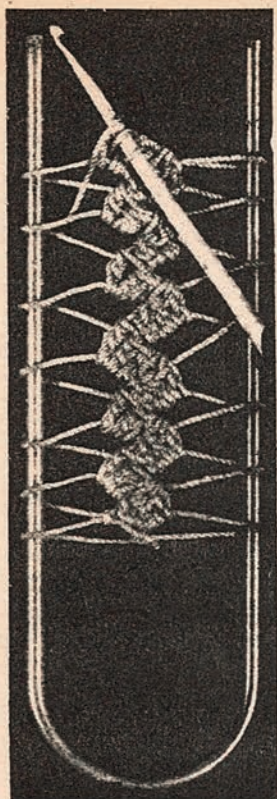


No.1 Single Work



No.2 Double Work

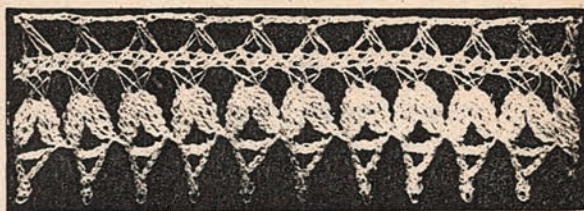
By substituting treble for double crochet in working, another pleasing change is had; simply make a treble on the thread or threads at left of center; that is, having a stitch on your needle, take up thread, insert hook as usual, take up thread and draw through, giving 3 stitches on needle, thread over and draw through 2, over and draw through remaining 2, turn the pin and repeat. For a wider center work 3 trebles instead of 1. Still another variation, which gives an open center, is made by working 1 treble under the loop in the usual way, chain 2, 1 treble under same loop, turn pin, and repeat. This gives a very pretty effect,



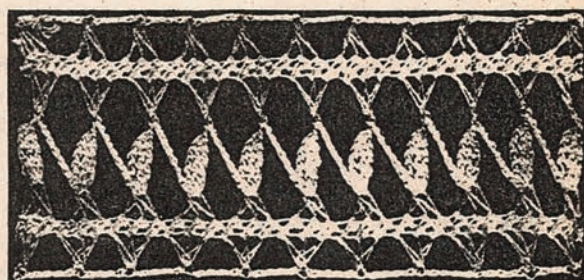
No.3



No.4 Rickrack Center



Pretty and Useful



Insertion Matches the Lace

reminding one of the popular rick-rack. Another variation of this same idea is the shell pattern; starting in the usual way, the first shell of 3 trebles, 3 chain and 3 trebles is worked under the thread at left of center; turn the pin, and work the next shell under the 3 chain of preceding shell, repeating to desired length. The loops along the edge, on each side, will of course be much farther apart than usual, but these may be filled with doubles and a heading and scallop added, resulting in a durable and attractive lace.

The examples given will suggest other arrangements and variations of the center stitches.

As a bit of practise, a very pretty and useful edge and insertion, suitable for many uses are given. On a half-inch pin, with No. 50 crochecotton (coarser, if preferred), make a strip of the double hairpin-work (a double under both threads of the loop).

1. Put the hook through 1st 3 loops on one edge of the strip, and fasten with a double, chain 5, 2 triple trebles in same place, keeping top loops of all on needle and working off together, make a tight chain to close the cluster, -:- 3 triple trebles in next 3 loops, taken together, keeping top loops on needle and working off as before, with the tight chain to close,

chain 8, catch back in 5th stitch from hook for a picot, chain 3, a double treble in top of cluster last made, a cluster in same place with last, and repeat from -:-.

2. For the top edge, make a double in 1st 3 loops, taken together, chain 4, a double in next 3 loops; repeat. A row of spaces may be added for a wider heading, if desired.

For the insertion: Make two strips of the hairpin work, as for the lace; a cluster in 1st 3 loops taken together as in 1st row of lace, a double in 1st 3 loops of 2d strip, taken together, -:- chain 6, a double in next 3 loops of 1st strip, with which you started, chain 5 and 2 triple trebles in same place, forming a cluster with the tight chain to close, a double in next 3 loops of 2d strip, and repeat from -:-, joining the 2 strips.

3.4. Like 2d row of lace, on edge of each strip.

Another simple, pretty edging, very neat for towels, children's garments, handkerchiefs, or other articles, choosing a thread suited to your purpose and a pin of proper width, requires a strip of the double work, the single work may be used, if preferred.

1. Take 1st 4 loops together with 1 double, -:- a double treble in next 4 loops, taken together, (chain 3, a double treble in same place) 3 times,

take next 4 loops together with a double; repeat from -:- the length.

2. One double, 3 trebles and 1 double under 1st 3 chain, 1 double, 2 trebles under next, chain 4, fasten in top of last treble made for a picot. 1 treble and 1 double in same space, fill 3d space or 3 chain same as 1st, and repeat.

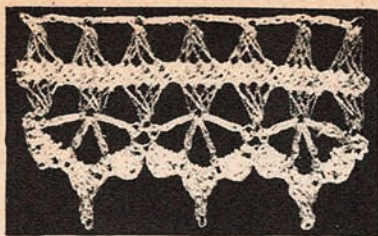
3. On other edge of strip take 4 loops together, chain 4; repeat.

In place of the double treble in the scallop one may use treble, well drawn out.

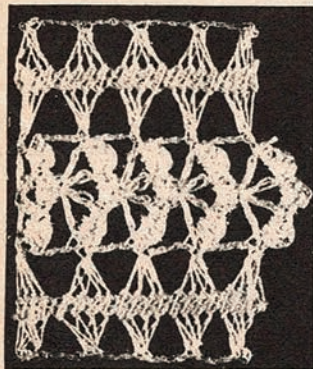
For the insertion to match this edging: Make 2 strips of the hairpin work.

1. Chain 4, fasten with a double in 1st 4 loops of 1st strip, taken together, chain 3, a double treble in the 1st stitch of 4 chain (or use the drawn-out treble, if preferred), (chain 3, a double treble in same place) twice, fasten in 4 loops, of 2d strip, taken together, -:- turn, fill each space of 3 chain with 1 double, 3 trebles, 1 double, chain 4, fasten in next 4 loops of 1st space, taken together, a double treble in 3d treble of 2d little scallop, (chain 3, a double treble in same place) 3 times, a double treble in the double fastening 1st 4 loops, a double in next 4 loops (of 2d strip), and repeat from -:-.

2. 3. Like 3d row of edging, working on outer edge of each strip.



Neat Edging



Insertion to Match

Very lovely scarfs and other articles are made of wool, using a wide staple. Make the strips the length desired for the scarf, and as many strips as required for the width, and join them by putting hook through 1st loop of 1st strip, pick up 1st loop of 2d strip and pull through, then draw next loop of 1st strip in through this, take up next loop of 2d strip and draw through, and so on, first a loop from one side, then the other; or use 2, 3, 4 or 5 loops in the same way, picking all up at once and drawing through the same number opposite, then continue as before, always with the same number of loops you start with. If liked, instead of finishing the ends with fringe or crocheted scallops, make the strips twice the length desired for the scarf and join the ends; then join the inside loops. This will give a scallop at each end. The idea may be varied in many ways. Another method of joining the strips is by working a double or treble first in a loop, or loops, of one side, then the other, with a chain of necessary length between; one may use another color for the joining, if desired, with the outer edge and end finish of the same color. It will be readily seen that the way is open for the fashioning of all sorts of pretty and useful things by aid of this simple and fascinating work.

The strips are easily formed into medallions, too, resembling Teneriffe lace, but much more quickly and easily made. The very charming camisole-top presented illustrates

one use for these medallions. Using No. 50 or No. 60 crochet cotton, with a staple one and three-fourths inches wide, make 60 loops of single work. After the last loop, cut the thread, leaving a short end, and draw it through the last double made. Join the ends neatly by tying this end of thread and the one at beginning in a close, firm knot; a tiny stitch or two may be taken, also. Run your threaded needle through all the loops on one side, drawing them together and fastening securely for the center of medallion.

If you wish to use a dainty color - blue was chosen for the model - fasten with a double in one of the outside loops.

1. Chain 4, fasten in next loop; repeat, joining last chain where 1st started.

2. Slip-stitch to middle of loop, -:- chain 4, fasten in next loop; repeat around and fasten off.

This completes a medallion, of which eleven are used; join them by loops on each side. The joining may be done with needle and thread, or as follows: When working 2d row of 2d medallion, chain 2, drop stitch on needle, insert hook through corresponding loop of preceding medallion, pick up the dropped stitch and pull through, chain 2, fasten in next loop of 2d medallion, and repeat. Join last to 1st in same way.

For top and bottom of yoke make a strip of single work over a three-fourths inch staple, of 209 loops. Join the ends as directed, taking care not to twist the strip; or the joining may be left until the strip has been joined to the yoke. Counting 8 loops of 4 chain from the joining of medallions, join next 7 loops of chain each to a loop of the strip. This may be done with needle and thread, or, by making the strip first, it may be joined when working the 2d row of chain loops around the medallion, thus: Having joined the 7 loops at side of medallion, make 8 free loops, then chain 2, join to a loop of the strip, chain 2, fasten in next loop of medallion, repeat until you have joined to 7 loops of the strip, and continue the

medallion as usual. Miss 12 loops of strip between medallions, and repeat.

To fill in between medallions:

1. Using white, fasten in 1st of the 8 free loops at side of medallion, chain 2, fasten in 1st of 12 free loops of the strip, (chain 3, fasten in next loop) 11 times, chain 2, fasten in 1st free loop of chain, at side of next medallion, turn.

2. (Chain 3, fasten in loop of chain) 11 times, chain 3, fasten in next free loop of medallion, turn.

3. Like 2d row, working directions in parentheses 10 times.

4 to 11. Same as 2d row, diminishing the loops each row.

12. Chain 3, fasten in loop, chain 3, fasten in next free loop of medallion, (turn, chain 3, fasten in loop opposite) twice, chain 2, fasten in loop opposite, chain 1, fasten in the joining of 1st of 7 side loops, and fasten off neatly.

Fill in between all medallions at top and bottom in same way.

On the outer edge of strip at top of yoke:

1. Using blue, fasten in a loop of strip, -:- chain 4, fasten in next loop (with a double), repeat, joining last chain where 1st started.

2. With white, fasten in a loop of last row, chain 7 for a quintuple treble, -:- chain 2, a quintuple treble (over 5 times) in next, loop, chain 2, a quintuple treble in next, working off 2 stitches 3 times, then take a double under the 2 preceding bars, drawing all together, work off remaining stitches as before, chain 2, a quintuple treble in next loop, and repeat from -:-, joining last 2 chain to top of 7 chain.

3. With blue, work a double under 2 chain, chain 4; repeat.

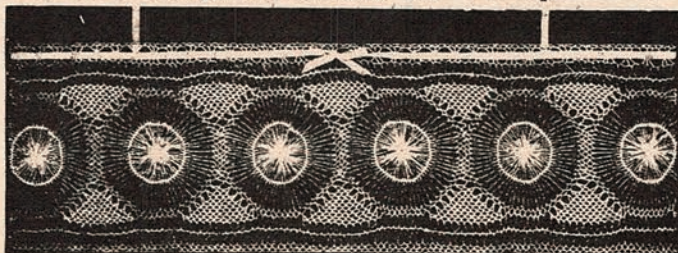
At bottom of yoke:

1. Using blue, work like 1st row of top of yoke.

2. With white, make a row of loops, fastening in each loop of preceding row.

3. Like 2d row, with white.

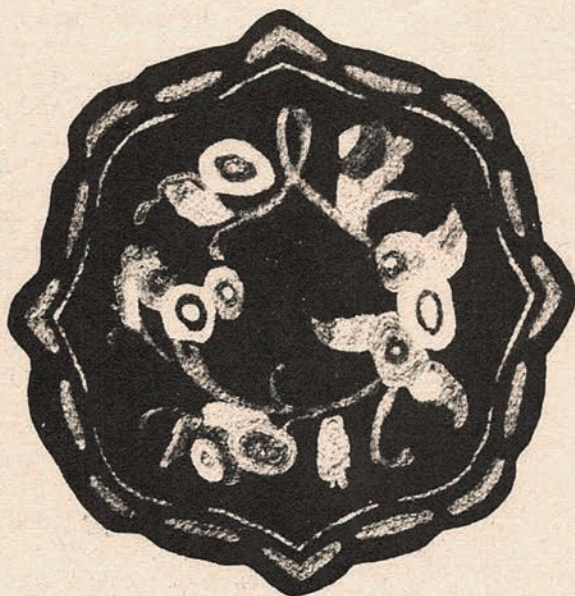
Run lingerie ribbon over and under the clusters of bars in 2d row of top.



Camisole Top

A Chair-Seat In Numdah Embroidery

BY IDA H. DIANA E. K. B. E. R. G. H.



A novel type of decoration which takes its name from the Numdah rugs



Detail of Chain-stitch Filling

The stitch employed in the development of this work is the simple chain-stitch

This novel type of decoration, quaint and colorful and fascinatingly easy to do takes its name from the Numdah rugs, which inspired the Americanized version of the embroidery belonging peculiarly to those enchanting, hand-worked rugs - equally lovely for wall panels - from the mystic land of India. These mats have for their foundation hand pounded felt, derived from the wool of the goat, native to India, where the idea is to use the felt in its virgin hue, white; foreign influence has, however, introduced colored backgrounds, which are really more effective if of a tint sufficiently neutral to harmonize with the various bright colors of the designs. The stitch employed in the development of these designs is the simple chain stitch with which everyone is familiar, closely worked.

The real Numdah rug has the design only in solid embroidery, but it is usually a very complex one

which covers most of the pure-white or colored background. Such a rug can be simulated by using white felt or "silence-cloth" for a foundation; in this case it would be necessary to trace a suitable design. If felt is employed, too, it is well to put the work in an embroidery frame, since this material is less pliable than canvas or burlap.

In this interpretation of the Numdah idea we have the effect of solid embroidery throughout, the background in black or neutral tint, as may be preferred, the design in gay colors - red, yellow, blue, lavender, green, in different shades. The foundation material is natural burlap; and, as another delightful

innovation, a steel crochet hook is employed instead of the embroidery needle, enabling one to cover a much larger surface without having to take a new thread; the work is also more rapidly accomplished and quite as satisfactory.

Of course you all know just how to do simple chain stitch with the needle, but here it is again: Bring the needle, with thread, through from the back of the work, turn the thread to the left, bringing it under the point of the needle as the latter is inserted practically in the same place where it came out, and a short stitch taken forward; draw up the loop thus formed, which is the first chain stitch. Insert the needle in tip of loop, bringing it out the same distance in advance, draw up, and repeat. When working with a crochet hook - which must be large enough to carry the thread or worsted easily, without catching in and fraying it - the latter is held underneath, as in making a hooked rug; put the hook through the burlap and bring the worsted up in a loop, again insert the hook the length of the stitch in advance, bring the worsted up and through this loop - exactly as you would make a chain stitch in crocheting - and repeat. Nothing can be easier, and it is most interesting "pick-up" work.

The chair seat illustrated - which will serve as a footstool cover or other similar use, if desired - has a groundwork of black, with small blue motifs surrounding the outer edge, followed by a line of orange; stems are brown, leaves in two shades of green, the flowers, as suggested, in shades of bright colors, and all solidly worked in chain stitch. It is better to fill in the background first, beginning at the outer edge and working toward the center, afterward filling in the different parts of the design; although some like to do the latter first, then put in the groundwork. This is merely a matter of preference or convenience.

Any large, rather open floral design will serve beautifully for Numdah embroidery, as a little experience in the work will demonstrate; and the decoration can be applied in numberless ways, readily suggested to the interested worker. Having completed a piece, place a damp cloth over the embroidery on the wrong side, and press with a hot iron.

Cushions with Crocheted Appliqué



A colorful parrot on a brown limb perch.



The poinsettia, a grand idea for Christmas giving. Over and over stitches finish the edge.

Colorful crocheted applique makes the effective designs on a pair of cushions - the parrot and the poinsettia. If one prefers felt as a medium, that's a possibility too - but probably not half the fun. The cushions measure about seventeen by fifteen inches; the background material is ecru linen, the applique is done with a medium weight wool.

The poinsettia uses two shades of red - light red and medium, two shades of green - dark or medium and light, yellow and brown. The parrot uses light and medium red, light and medium green, orange, yellow, blue, black and white.

The charts indicate arrangements of pieces, the numbers correspond with those of the directions.

The Parrot

With yellow work background for eye (1 on chart) as follows: Chain 5, join to form a ring, chain 3 for 1st treble, 12 more trebles in ring, join to 1st treble in ring; fasten wool and break.

Join light green, and make head and back of neck (2): Work 2 trebles in each of 1st 8 trebles of previous row, chain 1, turn. Double in each of 8 trebles just made, turn. Eight doubles, chain 1, turn. Double in 2d from hook, 6 more doubles in row, chain 1, turn. Double in 2d stitch, 5 more doubles in row, chain 1, turn. Double in 2d stitch, 4 more doubles in row, chain 1, turn. Double in 2d stitch, 3 more doubles in row, chain 1, turn. Double in 2d stitch, 2 more doubles in row, chain 1, turn. Double in 2d stitch, 1 double, chain 1, turn. Double in double, fasten and break wool.

Join blue, and work back of bird (3): Eight doubles, 1 in each stitch, across side of green indicated on chart, chain 1, turn; 8 doubles across row of doubles just made, work a 2d double in the last stitch. Make 6 rows of doubles in this manner, adding a stitch at the end of each row. Make 6 rows of doubles, decreasing a stitch at end of each row; fasten and break wool.

Join the green and for lower wing feather (4), chain 25, turn, double in 2d stitch from hook, treble in each remaining stitch of chain, double in the blue to fasten feather; fasten and break wool. Join orange (5), and make 12 doubles along upper side of green feather, chain 20, turn, double in 2d stitch, make trebles up the side of orange chain and in the doubles on the green, double in the blue to

fasten; fasten and break wool. Join yellow (6), 12 doubles in upper side of orange feather, chain 20, turn, double in 2d stitch, trebles to end of yellow as before, fasten and break wool. Join red (7), 15 doubles in upper side of yellow feather, chain 13, turn, double in 2d stitch, trebles to end of red, 2 trebles and 1 double in the blue, fasten and break wool. Join green (8), 4 doubles in red feather, chain 8, turn, double in 2d stitch, trebles to end of chain, double in double up to the blue, 2 doubles in the blue; fasten and break wool.

For the breast and lower part of body: Join the light red, and make a double in the 7th stitch of the green feather (4) from the blue, 6 trebles along green feather in direction of the body 15 trebles along blue part of body, 6 trebles along edge of green, 2 trebles in the yellow; fasten and break wool. Join light red to 8th treble from same end and work 7 doubles in downward direction, 2 trebles, 3 double trebles, 2 trebles, 2 doubles, 1 slip stitch; fasten and break wool.

For the tail of bird: On green wing feather, 3 stitches below place where red part of body begins, fasten on light green (10) and chain 35, double in 2d stitch, trebles the length of chain back to body; fasten and break wool. At juncture of red and green, fasten on yellow (11). 10 doubles along green, chain 25, and form tail feather the same as before. On other side of green tail feather fasten on medium red (12), 3 doubles in green tail feather next to body, chain 45 and form feather as before, fastening upper end in green wing feather. With blue (13), 7 doubles in red tail feather, chain 25 and form feather as before, double in green wing feather, and fasten.

With black, make a double at very tip of each feather, 4 doubles along

front of tail feathers, except two front ones, work 4 doubles along back of tip of these.

To form the beak: Work double with black in point of trebles of light red at throat, chain 2, 2 doubles in loop of treble toward yellow, double in yellow, chain 4, double in 2d stitch from hook, 2 trebles in chain, treble in same place where double was made into the yellow, slip stitch in green treble that forms top of head, fasten and break wool.

Work a black French knot in the center of the yellow part of head to form eye of parrot.

For the right-hand section of branch: On yellow tail feather 2d stitch from body make a double with brown wool, chain 43, turn, 9 doubles on chain, chain 5 and make doubles along this chain for small twig, 11 doubles in main chain toward bird, 4 trebles, 6 doubles, trebles remaining length of chain, and fasten to bird at juncture of red body part and green tail feather.

For left-hand section of branch: Fasten brown wool between lower green wing feather and orange wing feather, and chain 50, turn, double in 2d stitch from hook, treble in next,

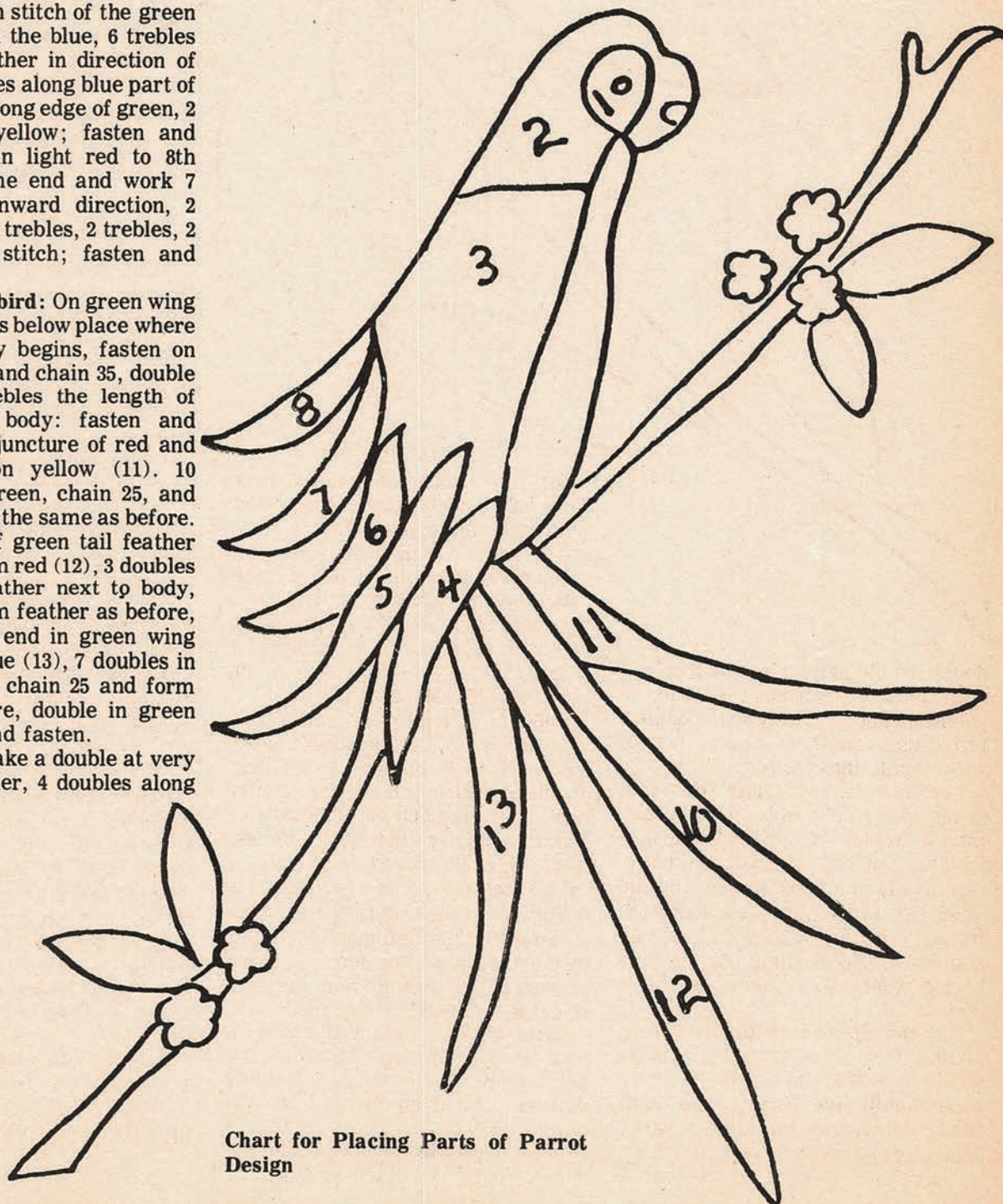
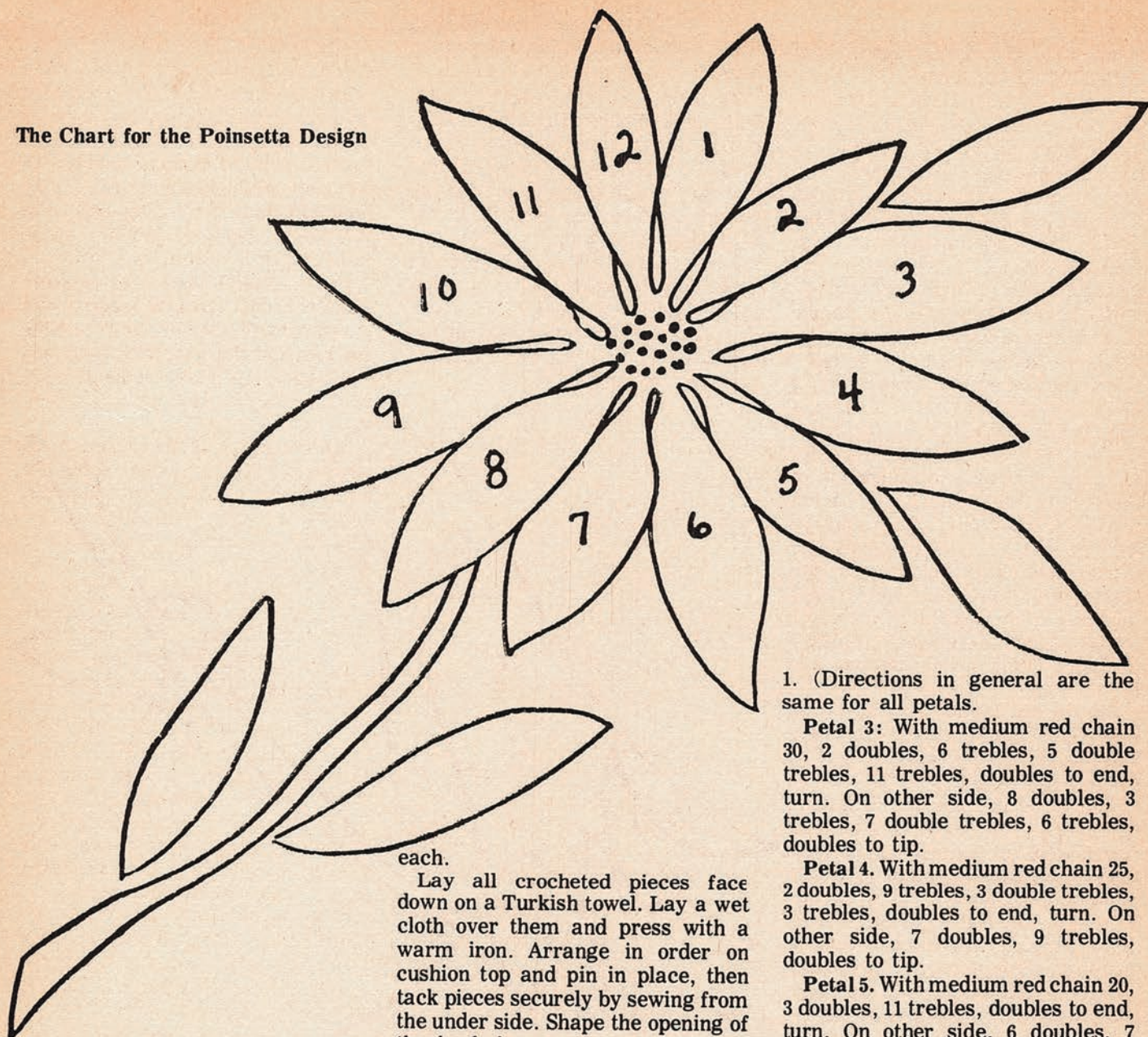


Chart for Placing Parts of Parrot Design

The Chart for the Poinsetta Design



double treble in next, then 6 trebles, 3 doubles, 9 trebles, 1 double, 6 trebles, 5 doubles, 5 trebles, doubles remaining length of chain, fasten with double into feather.

For the leaves: With medium green chain 15, double in 2d stitch, then 4 trebles, 3 double trebles, 2 trebles, doubles to end of chain, fasten off, join light green, and on other side of chain make 1 double, 1 treble, 6 double trebles, 3 trebles, doubles to end of chain: fasten and break wool. Make four of these leaves.

For the flowers: With the white, chain 5, treble in 3d stitch from hook, treble in next stitch, double in next; repeat until five petals have been made. Join circle and fasten at back. Make five of these flowers. Work an orange French knot at center of

each.

Lay all crocheted pieces face down on a Turkish towel. Lay a wet cloth over them and press with a warm iron. Arrange in order on cushion top and pin in place, then tack pieces securely by sewing from the under side. Shape the opening of the beak in a curve as shown on chart.

The Poinsettia

Petal 1. With medium red, chain 20, doubles in last 3 stitches made, treble in each of next 8 stitches, double in each stitch to end of chain, turn. Working back on other side of chain, double in each of 4 stitches, treble in each of next 10, double in each stitch to end of row, which is the petal tip, making the final stitch a slip stitch and pulling the thread through to form a fine point; this end may be pulled through to under side of petal, fastened and clipped.

Petal 2. With light red chain 20 and, working in each stitch as for petal 1, make 3 doubles, 8 trebles, doubles to end of chain, turn. On other side of chain make 4 doubles, 2 trebles, 4 double trebles, 2 trebles, doubles to tip, finishing as for petal

1. (Directions in general are the same for all petals.

Petal 3: With medium red chain 30, 2 doubles, 6 trebles, 5 double trebles, 11 trebles, doubles to end, turn. On other side, 8 doubles, 3 trebles, 7 double trebles, 6 trebles, doubles to tip.

Petal 4. With medium red chain 25, 2 doubles, 9 trebles, 3 double trebles, 3 trebles, doubles to end, turn. On other side, 7 doubles, 9 trebles, doubles to tip.

Petal 5. With medium red chain 20, 3 doubles, 11 trebles, doubles to end, turn. On other side, 6 doubles, 7 trebles, doubles to tip.

Petal 6. With light red chain 23, 2 doubles, 3 trebles, 7 double trebles, 3 trebles, doubles to end, turn. On side, 7 doubles, 9 trebles, doubles to tip.

Petal 7. With medium red chain 25, 2 doubles, 3 trebles, 3 double trebles, 6 trebles, doubles to end, turn. On other side, 8 doubles, 9 trebles, doubles to tip.

Petal 8. With light red chain 28, 2 doubles, 5 trebles, 3 double trebles, 8 trebles, doubles to end, turn. On other side, 7 doubles, 2 trebles, 5 double trebles, 3 trebles, doubles to tip.

Petal 9. With medium red chain 35, 3 doubles, 5 trebles, 10 double trebles, 7 trebles, doubles to end, turn. On other side, 10 doubles, 7

Continued on page 48

A Knitted Bead-Bag

BY EMMA SCHMID



A Charming Bag of Wooden Beads

Serviceable, attractive and quite out of the ordinary is this handbag, for which wooden beads are used; completed, it is of generous size, about seven and one-half by ten inches, and the work is fascinatingly easy, and very quickly done

One may use any color combination desired, but that shown is especially pleasing. Materials required are twenty-eight strings - one hundred beads each - twelve strings natural color, ten brown, four orange and two black, one spool each of brown sweater silk and brown buttonhole twist, and two knitting needles, No.10.

String the beads on the sweater silk, following the design as shown by the symbol chart, a bead to each check or space, 33 beads in a row, starting at the bottom of the bag; the last bead strung is the first one knitted. An easy way is to have someone call off the colors row by row, counting and checking each line to make sure no mistake is made. First we have one row, or 33 beads, or brown; then 8 brown, 1 black, 15 brown, 1 black, 8 brown; for the third row string 7 brown, 3 black, 13 brown, 3 black, 7 brown and the fourth 1 natural, 5 brown, 2 black, 1 orange, 2 black, 5 brown :- 1 natural; reverse from :- . Continue by chart, taking each row in turn; it is very simple.

For the knitting cast on 34 stitches, loosely.

1. Knit 1, slip up a bead, and

repeat, knitting last stitch.

2. Knit plain, no beads. Repeat these two rows for all the work, beading the odd rows and knitting back plain.

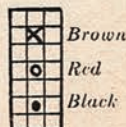
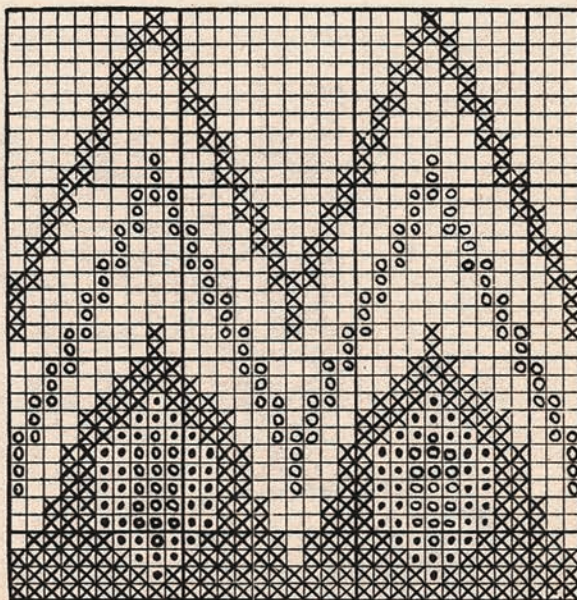
When one side of the bag has been knitted string the beads for the other side, this time starting at the top of the bag, and continue as before, working from bottom to top, the last

bead strung being the first one knitted. Bind off evenly, and sew up the sides of the bag.

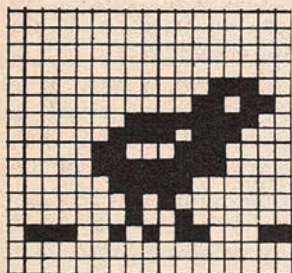
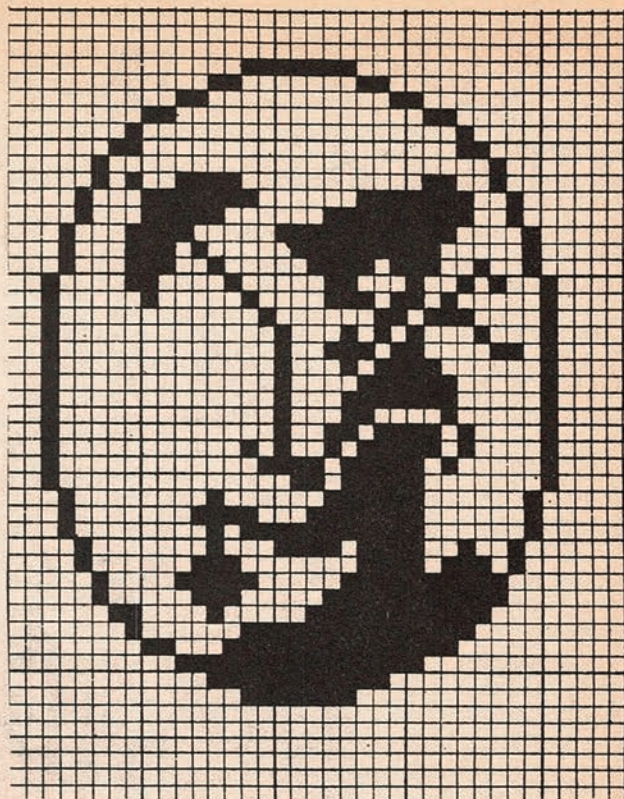
For The Fringe: Fasten the buttonhole twist threaded in a suitable needle, to lower corner of the bag, string 8 brown beads, pass the needle through first 7 beads and attach securely to the place where you started. Put the needle through next stitch, and repeat, spacing the fringe evenly, or making a strand to every stitch.

For the Top of Bag: Make twelve straps, exactly as directed, using the natural color beads, 3 beads in width and 12 in length. With the sweater silk, cast on 4 stitches, and continue as for the bag. Double each strap to form a loop and sew to the upper edge of bag, six on each side, evenly spaced. The drawstrings or cords which are run through these straps can be crocheted, twisted or made in any way preferred. For those of the model eight strands of silk, fifty inches long, were used, tightly twisted, doubled, slipped through the straps, one from each side, and the ends joined securely. Sew a cluster of brown beads over this joining, concealing it and adding pretty ornament to each cord.

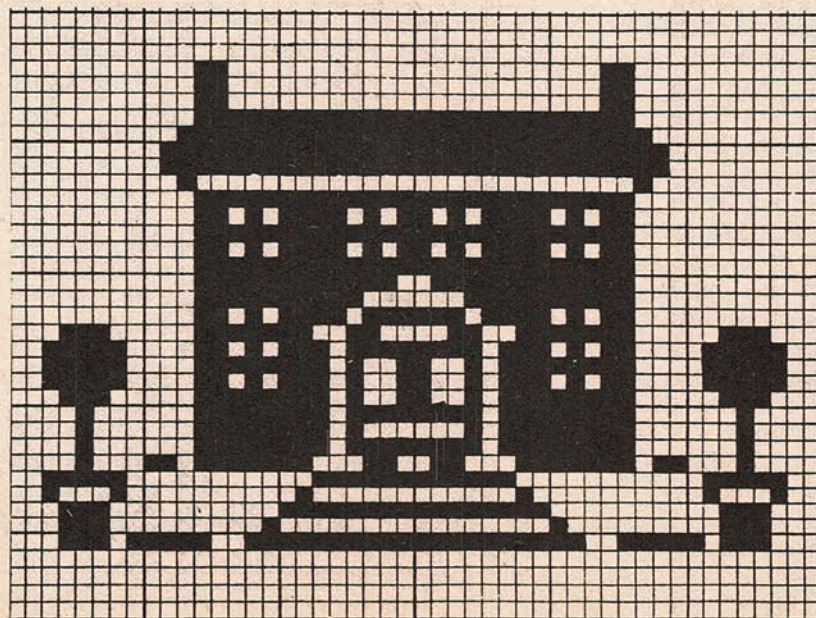
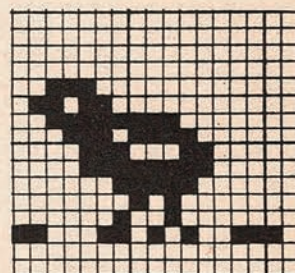
Bags larger or smaller can be made in the same way, using other beads, if liked, and any preferred design. Cross stitch patterns can be utilized in beadwork effectively.



Color- or Symbol-Chart for Bead-Bag



Silhouette Motifs



Silhouettes! What a world of romance is conjured up by these black and white portrayals of ancestral grandfathers and grandmothers, or national celebrities, in the picturesque costumes of the day. Stage coaches and postillions, damsels in hoop skirts and beaux in knee breeches and perukes, the stately minuet and candlelight - all are brought to mind by the silhouette.

Yet, although customarily associated with things colonial, any object thrown into relief against a background of contrasting color to form a shadow outline may be regarded as a silhouette.

Whatever the subject, a silhouette is always decorative, and although capable of development in many ways, is never more successful than when cross stitched in the manner of the oldtime samplers. It is a treatment which has fascinated the needleworkers of successive generations and never more popular than at the moment.

A single design may be used for varied purposes and developed in silk, cotton and woolen thread of different weights, according to the texture of the foundation fabric and the size of the article which is being made. It may be done by the thread count of the body material, if of even weave, or over canvas to be removed when the work is finished.

Cross stitch has been in such common use over so long a period that it would seem hardly necessary to say anything about the technique, yet the fact remains that much work which would otherwise be excellent is marred by carelessness in the matter of stitch direction. Especially in the matter of silhouettes is it important that the surface texture should be even throughout and this is only possible when the stitches are laid always in one direction.

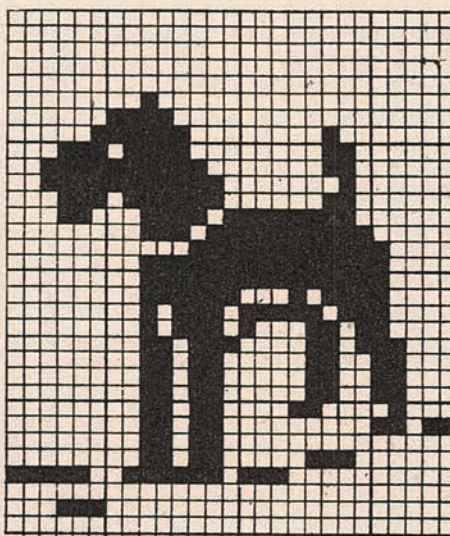
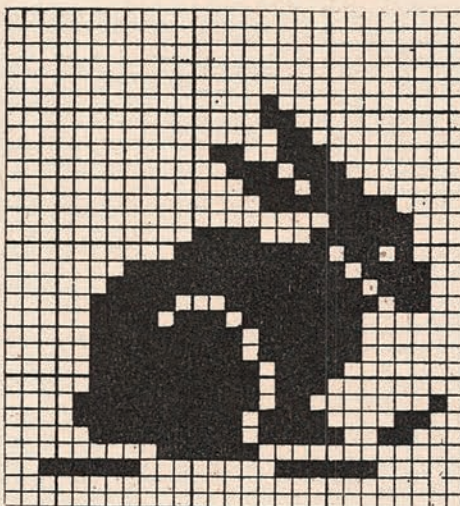
The medallion motifs may be utilized to decorate the ends of guest or finger towels of colored linen, working with two or three threads of black stranded floss over canvas counting sixteen meshes to the inch.

When foundation canvas is used in the working of cross stitch, it should be carefully basted in line with the weave of the body material and care should be observed not to pierce the canvas threads while doing the cross stitches. When the motif is completed, cut away the margin of the

canvas and pull out the threads under the cross stitches with tweezers. After the first few threads have been drawn, the others will pull very easily.

Done on fine white linen over canvas counting eight meshes to the inch, these medallion motifs are delightful subjects for framing in narrow black frames for use in either living or dining room.

If worked on canvas counting five or six meshes to the inch, they will be the proper size for the decoration



of the small boxed cushions, either square or oval in shape, which are usable in so many places in the home. Cushions of this character may be made either of natural color linen of hand loomed texture, piped with black, or of some colored material, such as sateen or linen, either light green, yellow, rose or blue, piped with a contrasting color, the stitchery in each instance being black.

Although perhaps not quite so versatile in its uses as the miniature

medallions, the little colonial house is very appropriate for towel ends and will also make a delightfully quaint cushion top.

The little lady at the tea table is a companion picture to the caller with the nosegay who is about to enter the garden gate. They may be framed, worked on towel ends of cushion tops or used to decorate the corners of a cover for a dresser or mats for a vanity.

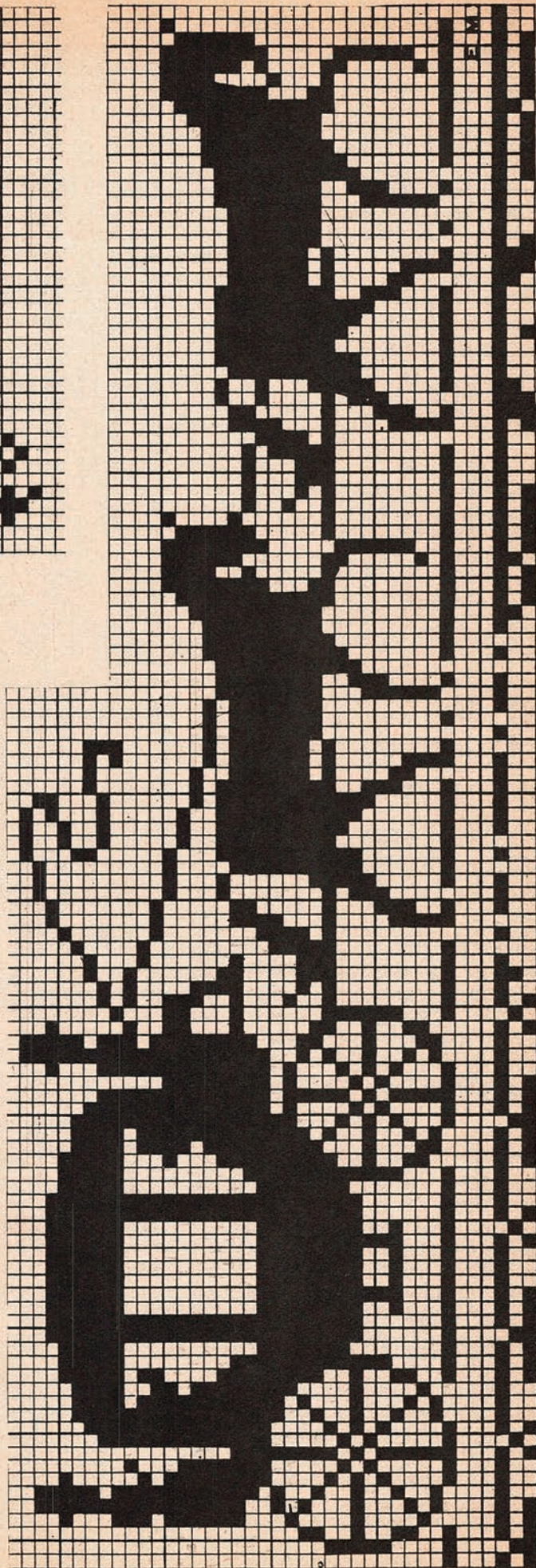
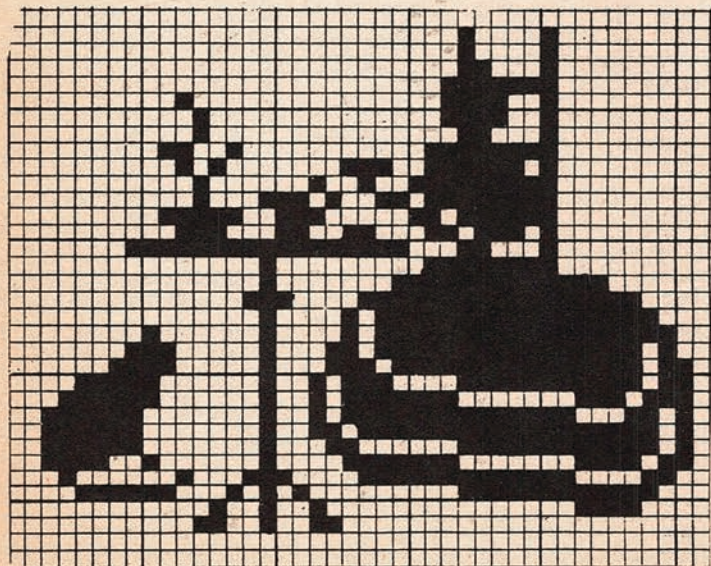
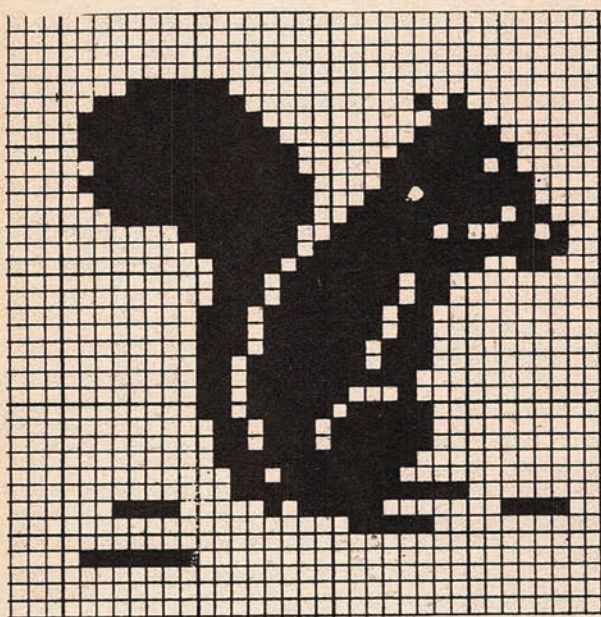
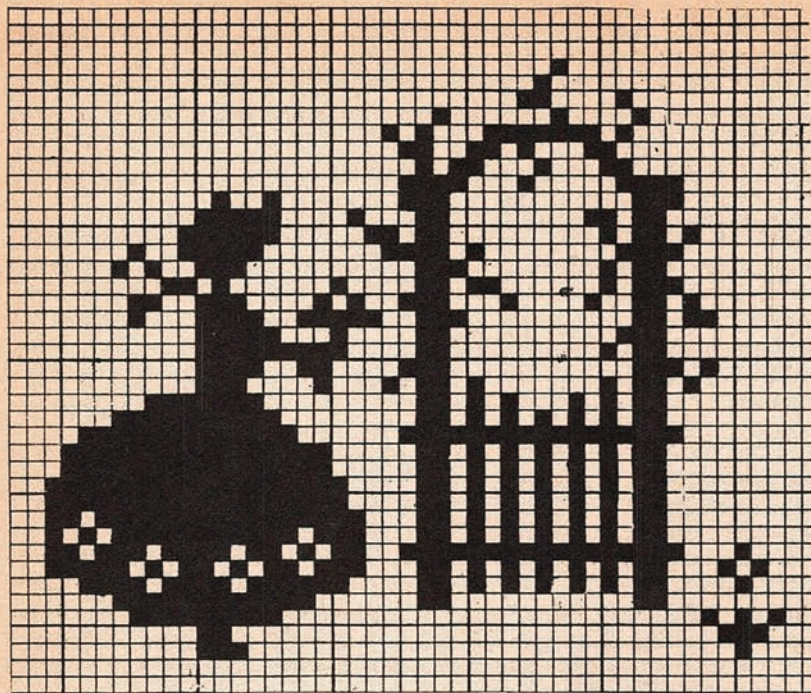
The stage coach with its tandem horses is a fit subject for framing or can be used to decorate the ends of a runner. Omitting the lead horse and working the crosses eight to the inch, the design adapts itself to the decoration of a cushion top. It is also an interesting pattern to reproduce in filet crochet, in connection with one of the border designs, to form panel ends for a runner.

Silhouetted animal forms, particularly that of the wire haired Scottie, are quite as fascinating to grown ups as they are to youngsters. The younger set use them to adorn all sorts of sport apparel - berets and caps of varied sorts, bags, scarfs and sweaters, and there is hardly to be found a collection of cushions in a college room which does not include at least one animal cushion. At the same time he is equally as decorative on the blouse of sonny's suit or the baby's feeding bib.

Bunny rabbit is every bit as effective whether done in coarse yarn on an eiderdown carriage blanket or in fine cotton on an infant's bib, and the twin chicks may be cross stitched on the bottom of an infant's sweater or arranged to border a child's cotton frock, after the manner of some of the primitive peasant embroidery.

Altogether these designs are full of suggestive opportunities for the clever needleworker. For purposes of framing, they are preferably done in black on white, but for other purposes a natural or colorful linen background is to be preferred.

Just one last word as to the method of doing cross stitch. Work adjacent stitches into the same openings as the one preceding, so that the arms of the stitches meet. There should be no spaces between them, the purpose of a mass of connecting stitches being to conceal the background material. Only in the case of large crosses done with coarse thread or yarn should the fabric show behind the stitchery.





The "Ribbon Bow" in Crochet for Luncheon-Cloth or Table-Runner

Begin with a chain of 55 stitches.

1. One tr in 5th stitch of ch, 2 tr, 4 sp, 4 tr (tr of last sp is 1st of 4 tr), 2 sp, 7 tr, 5 sp, 4 tr, 9 ch.

2. One tr in 5th ch, 4 tr (in 4 ch forming increase), 4 tr in 4 tr, 4 sp, 4 tr, 1 sp, 10 tr, 5 sp, 4 tr, 9 ch.

3. One tr in 5th ch, 14 more tr, 8 sp, 7 tr, 4 sp, 4 tr, 9 ch.

4. One tr in 5th ch, 8 more tr, 3 sp, 7 tr, 9 sp, 4 tr, 1 lct, 1 sp, 4 tr, 9 ch.

5. One tr in 5th ch, 8 more tr, 1 sp, 1 bar, 10 tr, 7 sp, 7 tr, 5 sp, 4 tr, 9 ch.

6. One tr in 5th ch, 8 tr, 6 sp, 7 tr, 6 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 9 ch.

7. One tr in 5th ch, 8 tr, 1 sp, 1 lct, 1 bar, 1 lct, 10 tr, 3 sp, 7 tr, 9 sp, 4 tr, 9 ch.

8. One tr in 5th ch, 8 tr, 5 sp, 10 tr, 2 sp, 4 tr, 3 sp, 4 tr, (1 lct, 1 bar) twice, 1 lct, 1 sp, 4 tr, 3 ch (for 1st tr of next row).

9. Nine tr (over 3 tr, 1 sp, and half lct), 1 sp (over 2d half of lct), 1 lct, 1 bar, 1 lct, 10 tr, 2 sp, 7 tr, 1 sp, 4 tr, 1

sp, 10 tr, 6 sp, 4 tr, 9 ch.

10. One tr in 5th ch, 8 tr, 4 sp, 10 tr, (2 sp, 7 tr) twice, 3 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 3 ch.

11. Nine tr, 1 sp over 2d half of bar, 1 bar, 10 tr, (3 sp, 7 tr) twice, 2 sp, 10 tr, 5 sp, 4 tr, 9 ch.

12. One tr in 5th ch, 8 tr, 6 sp, 7 tr, 4 sp, 4 tr, 2 sp, 4 tr, 6 sp, 4 tr, 1 lct, 1 sp, 4 tr, 3 ch.

13. Fifteen tr, 6 sp, 7 tr, 2 sp, 4 tr, 3 sp, 4 tr, 9 sp, 4 tr, 9 ch.

14. One tr in 5th ch, 8 tr, 10 sp, 7 tr, 3 sp, 7 tr, 9 sp, 4 tr, 3 ch.

15. Four tr, 11 sp, 4 tr, 1 sp, 4 tr, 1 sp, 7 tr, 11 sp, 4 tr, 3 ch.

16. Nine tr (over 3 tr and 2 sp), 10 sp, 7 tr, 14 sp, 4 tr, 9 ch.

17. One tr in 5th ch, 14 tr, 7 sp, 7 tr, 1 sp, 7 tr, 2 sp, 7 tr, 8 sp, 4 tr, 3 ch.

18. Nine tr, 5 sp, 10 tr, 2 sp, 10 tr, 1 sp, 7 tr, 6 sp, 4 tr, 1 lct, 1 sp, 4 tr, 9 ch.

19. One tr in 5th ch, 8 tr, 1 sp, 1 bar, 10 tr, 4 sp, 4 tr, 2 sp, 7 tr, 3 sp, 10 tr, 5 sp, 4 tr, 3 ch.

20. Nine tr, 4 sp, 10 tr, 2 sp, 7 tr, 2

sp, 7 tr, 3 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 9 ch.

21. One tr in 5th ch, 8 tr, 1 sp, 1 lct, 1 bar, 1 lct, 10 tr, 1 sp, 7 tr, 4 sp, 10 tr, 6 sp, 4 tr, 3 ch.

22. Nine tr, 5 sp, 4 tr, 4 sp, 7 tr, 2 sp, 4 tr, (1 lct, 1 bar) twice, 1 lct, 1 sp, 4 tr, 3 ch.

23. Nine tr, 1 sp, 1 lct, 1 bar, 1 lct, 10 tr, 3 sp, 4 tr, 10 sp, 4 tr, 3 ch.

24. Nine tr, 7 sp, 7 tr, 5 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 3 ch.

25. Nine tr, 1 sp, 1 bar, 10 tr, 6 sp, 4 tr, 7 sp, 4 tr, 3 ch.

26. Nine tr, 5 sp, 7 tr, 7 sp, 4 tr, 1 lct, 1 sp, 4 tr, 3 ch.

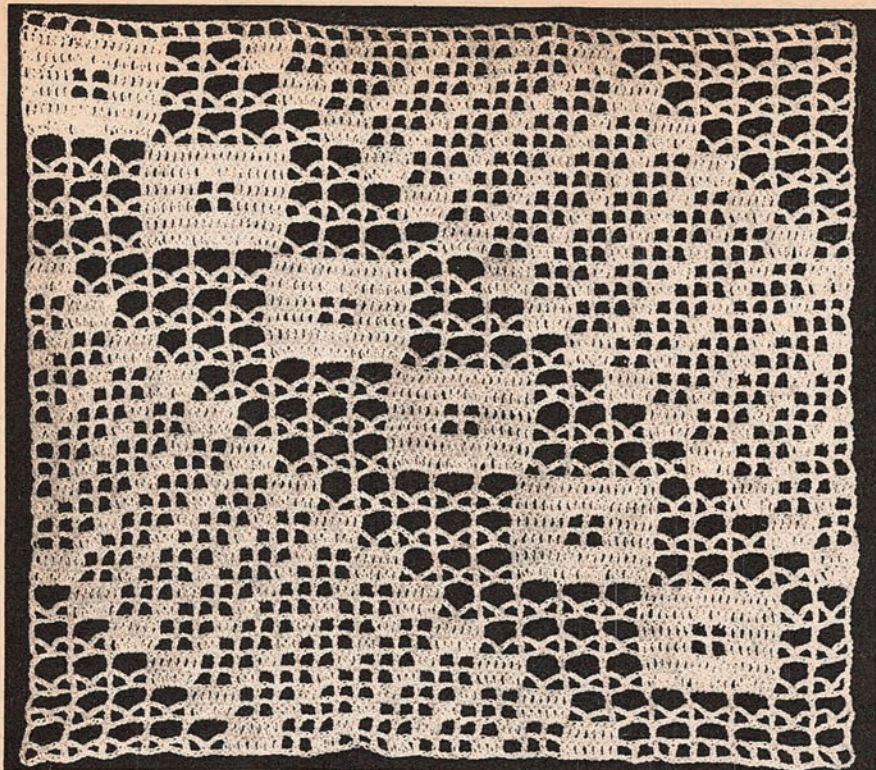
27. Fifteen tr, 3 sp, 7 tr, 1 sp, 7 tr, 6 sp, 4 tr, 3 ch.

28. Nine tr, 5 sp, 7 tr, 2 sp, 4 tr, 4 sp, 4 tr, 3 ch.

Repeat from 1st row.

Work two complete patterns for the short side of cloth and commence corner as follows:

Continued on page 48

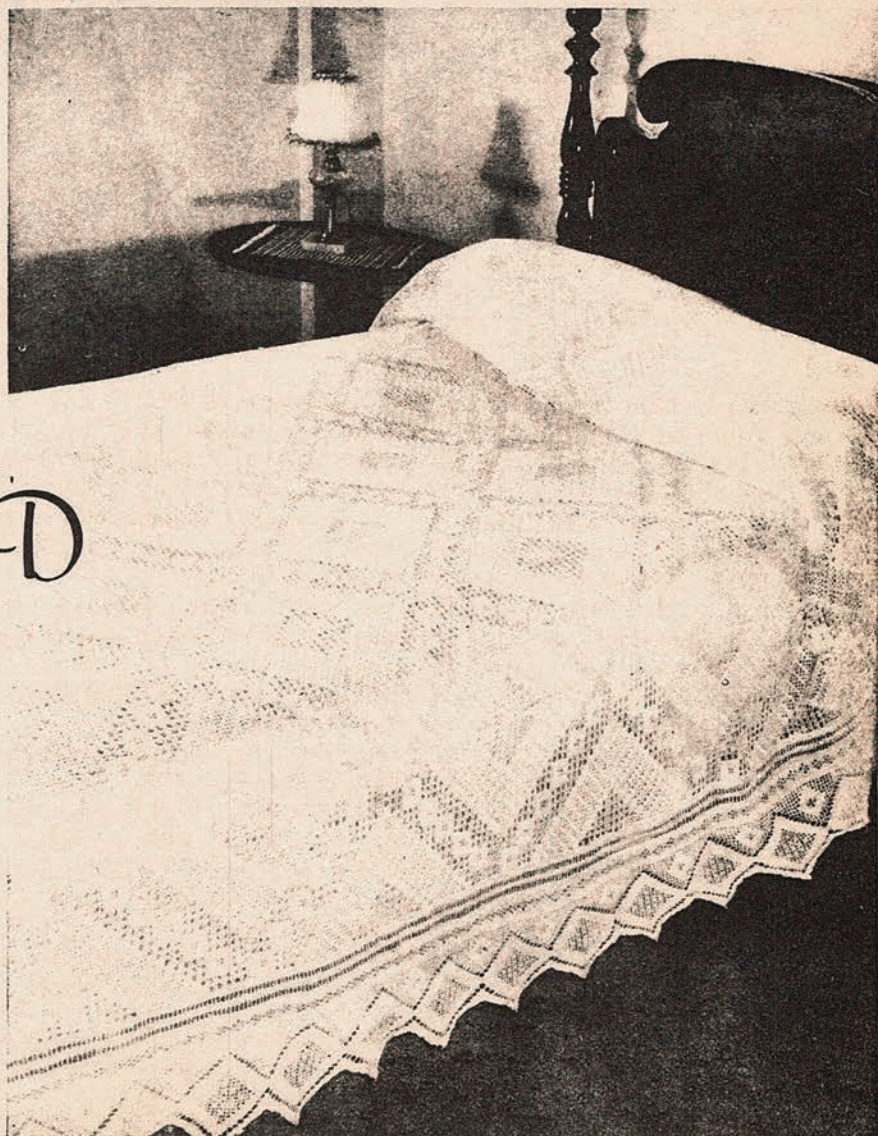


This spread is made of strips which are sewed together, the pattern running continuously from one to another to form an effective all-over design. It is mounted on a colored lining which is basted along top of border so that the edge hangs free

BY

NANCY CARY

LACY SPREAD



Done with a fine cotton and hook (6 meshes to the inch) the strips will finish about seven inches in width and the border eight inches in depth, measured to the tips of the points. Done with the usual bedspread cotton and a No.8 steel crochet hook (3 meshes to the inch) the strips will finish about thirteen inches in width and the border fifteen inches in depth. About 325 yards of the bedspread cotton which comes in hanks were used in making the samples - one repeat of the strip or insert pattern (eleven by thirteen inches) and the section of the border (six and one half by fifteen) which carries the pattern a few inches beyond the repeat. Both are reduced to about one-third of their actual size in the illustration.

Insert Strip

This pattern is composed of filet blocks and spaces, lacets and bars.

To make a bar: Chain 5, miss 5 stitches (or lacet), treble in next.

To make a lacet: Chain 3, miss 2 stitches, double in next (or into the bar), chain 3, miss 2, treble in next.

Make a chain of 126 stitches.

1st Row: Treble in 8th stitch from hook for 1st filet space and make 12 spaces in all, 2 blocks (7 trebles), (3 spaces, 1 block) 3 times, 2 spaces, 2 blocks, 5 lacets. Turn.

2nd Row: Chain 8, treble in treble for 1st bar, 4 more bars, 2 blocks, (3 spaces, 1 block) 3 times, 2 spaces, 2 blocks, 6 bars, ending the last in 3d chain of corner space.

3rd Row: Chain 6 (lacets at beginning of row must always be started in this way to provide for 1st treble), double in 3d of 5 chain, chain 3, treble in treble, 6 more lacets, 2 blocks over next 2 spaces, (3 spaces, 1 block) 3 times, 2 spaces, 2 blocks, 4 lacets.

4th Row: Four bars, 2 blocks, (3 spaces, 1 block) 3 times, 2 spaces, 2 blocks, 7 bars.

5th Row: Two lacets, (5 trebles over 5 chain of bar, treble in treble) 3 times, 3 lacets, 2 blocks, (3 spaces, 1 block) 3 times, 2 spaces, 2 blocks (7 trebles) over bar, 3 lacets.

6th Row: Three bars, 2 blocks, (3 spaces, 1 block) 3 times, 2 spaces, 2 blocks, 3 bars, 6 blocks (19 trebles), 2 bars.

7th Row: Two lacets, 2 blocks, 2 spaces, 2 blocks, 4 lacets, 2 blocks (3 spaces, 1 block) 3 times, 2 spaces, 2 blocks, 2 lacets.

8th Row: Two bars, 2 blocks, (3 spaces, 1 block) 3 times, 2 spaces, 2

blocks, 4 bars, 2 blocks, 2 spaces, 2 blocks, 2 bars.

9th Row: Two lacets, 6 blocks, 5 lacets, 2 blocks, (3 spaces, 1 block) 3 times, 2 spaces, 2 blocks, 1 lacet.

10th Row: One bar, 2 blocks, (3 spaces, 1 block) 3 times, 2 spaces, 2 blocks, 5 bars, 6 blocks, 2 bars.

The pattern is now well established row by row and can be followed from the sample. There are forty pattern rows. Then work one row of filet spaces all the way across (which brings you to opposite side from point of starting) and repeat the forty pattern rows, which will thus move diagonally opposite to those in the first block illustrated. Continue in this manner for length desired, always working one plain row of spaces between the repeats. Make other strips in same way and when joining, reverse alternate ones, so that the diagonal line movement of the pattern will form the diamond shapes shown on the pictured spread.

The Border

Make a chain of 105 stitches.

1st Row: Treble in 4th stitch from hook, treble in each of next 2 stitches, chain 5, miss 7 chain, (2 trebles, chain 1, 2 trebles) in next stitch, chain 5, miss 7, 10 trebles, (chain 2, miss 2, 10 trebles) twice, (chain 2, miss 2, treble in next) twice, chain 2, 10 trebles, (chain 2, miss 2, treble in next) twice, chain 5, miss 5, 10 trebles, chain 5, miss 5, 7 trebles.

2nd Row: Chain 8, treble in 4th stitch from hook, treble in each of next 4 chain, 4 trebles in 4 trebles, chain 5, 3 trebles around end of 5 chain of last row, 10 trebles in 10 trebles, 3 trebles around 5 chain, chain 5, treble in 2d treble after 5 chain of last row, chain 2, treble in treble, chain 2, miss 2 trebles, treble in each of next 7 trebles, 2 trebles in space, treble in treble, chain 2, treble in treble, 2 trebles in space, treble in each of 7 trebles, chain 2, miss 2, treble in treble, chain 2, -:- 8 trebles, chain 3, double crochet in space, chain 3, miss 2 trebles, 8 trebles on next 8 trebles, chain 5, shell (2 trebles, chain 1, 2 trebles) in shell, chain 5, 4 trebles.

3rd Row: Chain 3, for 1st treble, 3 trebles, chain 5, shell, chain 5, 6 trebles, (chain 3, double in chain loop) twice, chain 3, miss 2 trebles, 6 trebles, -:- 3 spaces, 16 trebles, 2 spaces, chain 5, 3 trebles around end of 5 chain below, 16 trebles in

trebles, 3 trebles on 5 chain, chain 5, miss 3 trebles, 7 trebles in last 7 trebles.

4th Row: (Chain 8, treble in 4th stitch from hook, 4 trebles on 4 chain, 4 trebles in 4 trebles, chain 5, 3 trebles on 5 chain, 10 trebles on 10 trebles) -:- (6th, 8th and 10th rows start in the same manner and need not be given in detail again), chain 2, miss 2, 10 trebles on 10 trebles, 3 trebles on 5 chain, chain 5, treble in 2d treble, chain 2, treble in treble, chain 2, 10 trebles, 4 spaces, -:- 6 trebles in 6 trebles, 2 trebles on chain, chain 3, double on next chain, chain 3, 2 trebles on chain, 6 trebles, chain 5, shell, chain 5, 4 trebles.

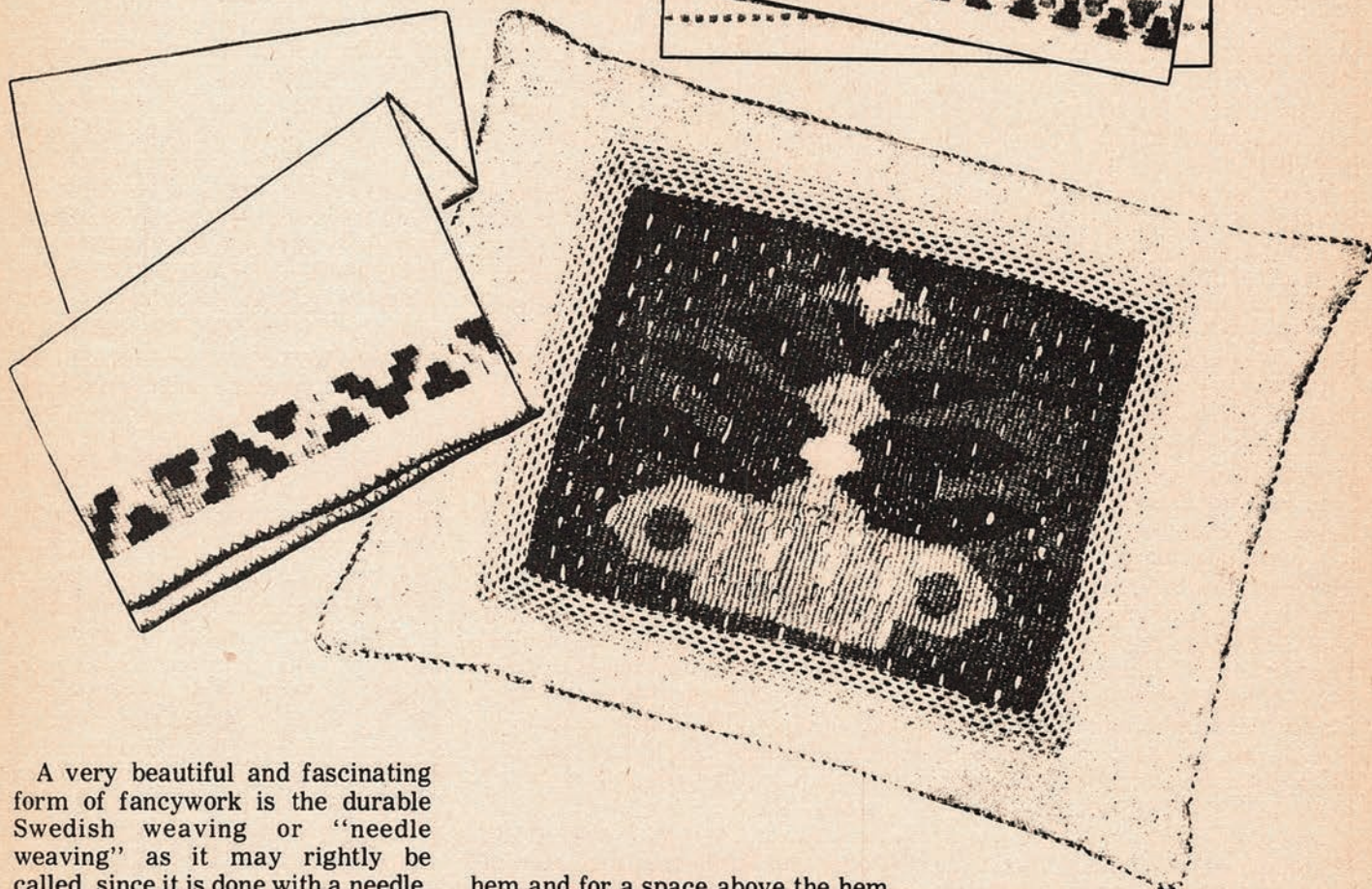
5th Row: Chain 3, 3 trebles, chain 5, shell, chain 5, 8 trebles on trebles, 2 trebles on chain, chain 2, 2 trebles on chain, 8 trebles, on trebles, -:- 5 spaces, 4 trebles, 2 spaces, chain 5, 3 trebles on chain, 10 trebles on trebles, 3 spaces, -:- 10 trebles on

Continued on page 51



SWEDISH WEAVING

BY ETHELYN J GUPPY



A very beautiful and fascinating form of fancywork is the durable Swedish weaving or "needle weaving" as it may rightly be called, since it is done with a needle, preferably a blunt one, on warp threads of some fabric from which a section of the weft or filling has been removed. As the name suggests, it is an old Swedish mode of decoration, and yet we find it used upon Oriental articles also. It is used for borders on towels and scarfs, pillows and bags and some dress material; and beside being adapted to band effects, it may be used very effectively in panels as on the pillow. As in all good craftwork, the material to be used must be considered and chosen with care. As a master craftsman has remarked, the worker must have great respect for his material. This is of prime importance, then the workmanship must uphold the standard.

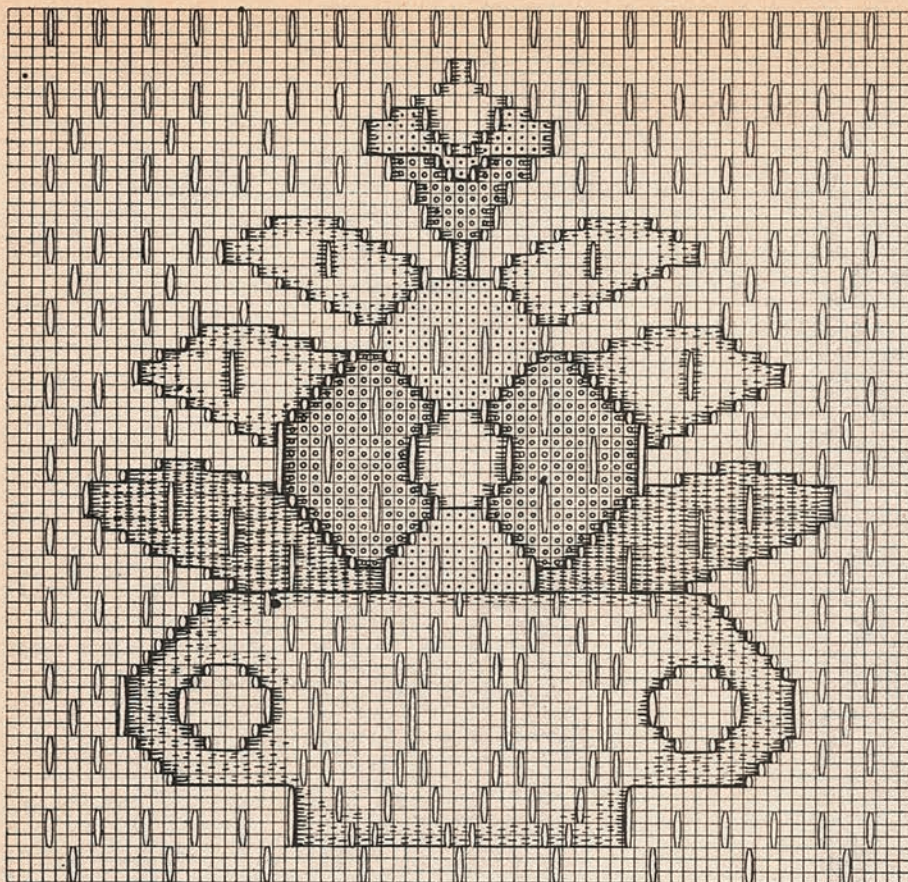
In making a towel, select a good quality of huckaback or heavy plain linen, decide upon the width of the

hem and for a space above the hem draw the threads exactly as for drawnwork, any desired width commensurate with the design of weaving to be done. Turn the hem up to the edge of the drawn space, baste and hemstitch in the usual way, but do not have the hemstitching very fine. In other words, pick up more warp threads in each cluster than in ordinary hemstitching, but not enough to pucker the edge. Then hemstitch the opposite side of the drawn space. If this space is wide, hoops may be used or the linen can be basted on oilcloth.

Next the space is filled with needle weaving, using white or any desired colors of linen thread or smooth embroidery cotton of the proper size, and taking up two or three or more groups as the design indicates. This style of filling is more like tapestry weaving than like ordinary

weaving; since the threads do not extend entirely across the space, but are woven over and under only a few groups, then back again. The vertical slits thus formed are a feature of Swedish weaving and help define the pattern. In fact, the weaving is often done in white or one color, in which case these slits make the design. Colored towels with white woven borders are especially beautiful.

The simplest design on the page is the narrow border. Figure 2. The hemstitched space is three eighths of an inch wide and is woven in blocks of white and red, each block over three groups of threads. Fasten the white thread in the hem and weave back and forth over three groups across the space, carry the thread back down through the weaving to the hem, and through the



Design for Sofa Pillow



Figure 1



Figure 2

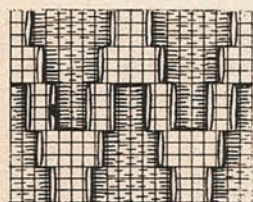
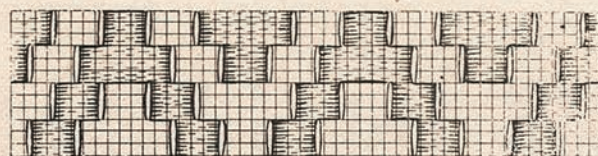


Figure 3

hem, skipping three groups to the next three and repeat the weaving leaving the alternate three groups to be filled in the same manner with red weaving.

The narrow white and green border, Figure 1, is also quite simple and the space is one half inch wide. With white, weave over four threads for one-fourth inch, then over the middle two the rest of the way. Skip two groups next the woven four and repeat. Fill in the spaces between with green. The diagrams show not



No. 4 Design for Table Scarf

only the number of warp threads or groups to be covered, but also, by the horizontal line, the relative depth to be covered. The number of times to weave back and forth for a given area must be determined by the size of the weaving thread, but if we decide that each space of the diagram indicates four threads of weaving, then in Figure 3, beginning with the center motif, we weave over seven groups twelve times (over and back six times), covering about one fifth of the width of the drawn space, then over five groups twelve times, and over three groups sixteen times. The pyramids on the opposite side are made in exactly the same way and the spaces between all filled with white, the pyramids being in two shades of red. This border on the towel is one and a quarter inches wide and would be very effective worked all in white, but not as striking as in white with a color.

The table scarf is of linen crash in a very heavy quality with borders woven in yarn in deep blue, clear green and Chinese red, although the design, Figure 4, is suitable for two colors. The employment of three colors, however, produces a much more fascinating scheme in a perfect repeat which is not so obvious, thus: a small area within a large one, green in blue, blue in green, blue in red. Continue. Germantown yarn was used; and the border is two inches wide, three inches from the end which is narrowly hemmed and covered with blue buttonholing or blanket stitch in groups. It will be seen that each step of the pattern covers exactly one fourth of the width of the space, so the proportion is easy to follow. It is wise to begin at the middle of the border and work toward the ends.

The pillow cover of monk's cloth is ornamented with a large square of weaving instead of a band. When the threads are drawn, they are not cut close to the edge, but ends are left at both sides and are whipped back on the wrong side, thus forming a straight firm edge which is used as one of the groups for the weaving. It will be noticed that beside the necessary openings between the different colors, there are other arbitrary slits interspersed throughout the design, forming a decided pattern in the background and on the bowl and making an interesting effect in the flowers and leaves. Any colors may be used in this design, but the scheme here is pleasing without being too obvious. The field is gray-green with old-blue bowl, orange, burnt orange and yellow flowers and two shades of brown leaves. The material was tacked to a board before the weaving was commenced, to hold the threads in place and insure a smooth piece of work. The weaving is all done on the right side and all ends are finished as the work proceeds.

To harmonize the weaving with the lighter background of monk's cloth, rows of darning in yarn were run around it like a frame. With dark brown, the darning goes over two, under two all around, then two threads are skipped for the next row. There are four rows of brown, three of orange and two of yellow. The edge is finished with a couching in cord effect; six strands of yellow yarn are caught down at quarter inch intervals with orange.



SPORT TOGS for TODDLERS

BY CLARA E. HERLITZUS

Here is an outfit for little brother, "just turned two". The stitch used is very simple but effective, and the same throughout. Materials required are twelve one-ounce balls of brown mixture and one ball of plain brown, with No. 3½ crochet hook. With the mixed yarn make a chain twelve inches in length for the back of sweater.

1. A double in 2d stitch, -:- treble in next stitch, double in next; repeat from -:- across, ending with a treble in last stitch.

2. Same as 1st row, alternating double and treble, putting double over treble and treble over double in order to keep the work even. All pattern rows the same.

Do 4 rows with the mixed yarn, 2 rows plain, 4 rows mixed and again 2 rows plain; continue with the mixed yarn until the work measures nine

and one-half inches, then begin decreasing for the armholes, a stitch at each end of every row, until but 16 stitches remain. On these work until the back measures thirteen and one-half inches from the beginning.

For the Front: On a chain six inches in length work as directed for the back until the front is nine and one-half inches deep, then decrease on one side only, a stitch at the armhole, every row, leaving the front edge straight, until 8 stitches are left; continue, making the front to match the back. Work the other front to correspond.

For Front Border: Using the mixed yarn work 2 rows along the edge of left front. Join the plain yarn, do 10 stitches, -:- chain 2, miss 2, work 10 stitches, and repeat from -:- to end, having seven buttonholes.

Do one more row with the plain yarn, making the usual stitches on each 2 chain, and finish with 2 rows in the mixed yarn. Work the border on right front in the same way, 2 rows mixed, 2 rows plain and 2 rows mixed, omitting the buttonholes, and sew on buttons to match the latter. Sew up the underarm seams, and with the plain yarn work a row in pattern around each armhole.

For the Sleeve: Beginning at the top with a chain of two inches work in pattern, increasing 1 stitch each time you turn, until the sleeve measures nine inches across; do eight inches without increasing, in next row decrease for the cuff by missing every 3d stitch, or taking 3d and 4th together, and finish with 4 rows mixed, 2 rows plain and 3 rows of mixed yarn. Sew up the sleeves and sew into the armholes.

For the Collar: Work 2 rows of double crochet alone around the neck, drawing it in a little, if necessary, then in pattern do 4 rows with mixed yarn, 2 rows plain, 2 mixed, 2 plain and 4 mixed.

Leggings: Start at the top with a chain of twelve and one-half inches, working on this 1 row of double crochet, 1 row of trebles and a 3d row of double crochet. Follow the pattern for nine and one-half inches, then decrease a stitch at each end, every row, until the work measures seven inches across. Continue in pattern, without further decreasing, to the instep, eighteen inches in all from the top.

For the Foot: On the 12 stitches at center of the piece work 9 rows back and forth, in pattern, for the instep, then 6 rows of double crochet alone all around the foot. Make a second piece in the same way, sew up each leg and join the two. Run a cord of the yarn through the row of trebles at the top, and add the elastic straps sewing to the side of each foot.

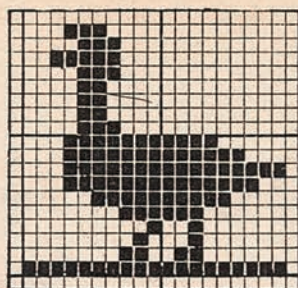
Cap: Chain 2, for center of crown.

1. Six dc in 2d stitch
2. Two dc in each dc.
3. Dc in dc, 2 in next; repeat.
4. Dc in each of 2 dc, 2 in next; repeat.
5. Dc in each of 3 dc, 2 in next; repeat.

Continue in this way, working 1 more double crochet between increases, each row, for 16 rows, or until the crown measures six inches across, then work in pattern, without further increase, until it measures six inches from the center down. Work 2 rows plain, 2 mixed and 2 plain, completing the border of the cap. For the ear-tab, work 14 double crochets on one side, 4 rows back and forth, taking up both threads of the stitch to avoid the rib, as is done throughout; decrease a stitch each time you turn until you have 6 stitches left, and on these work 10 rows without decreasing. Make the second ear-tab to correspond, on the other side, work a row of double crochet entirely around the cap and the tabs, crocheting a button-loop at the end of one, and sewing a button to match on the other. The top of the cap may be finished with a pompom of the mixed yarn, or have a tassel of the yarn attached to a cord, as liked.

Either of the little suits pictured may be easily enlarged, if desired, by casting on additional stitches or making a longer chain, at beginning,

and following the general directions, with required changes.



Duck on Girl's Sweater

Ensemble for a Small Girl

Here we have an ensemble, sweater, cap and leggings for a girl two to three years old. Materials required are ten balls of knitting yarn, rose, silver mixture, three balls white angora wool and a pair of No. 3½ knitting needles. With the white wool cast on 69 stitches for the back of the sweater.

- 1, 2. Knit plain.
3. Join the rose yarn and knit plain.
4. Purl.

Repeat until you have five stripes of the angora wool, 18 rows in all, completing the border. Now with the yarn begin the pattern.

19. Knit plain.
20. Purl 4, knit 1; repeat, ending with purl 4.

Repeat these 2 rows until the work measures nine inches - or a little more if the sweater is wished a trifle longer; then begin to shape the armhole for the raglan sleeve by decreasing 1 stitch at beginning of each row until 23 stitches remain, keeping the pattern otherwise, as directed. Bind off.

For the Front: Work same as the back up to the armholes; then, continuing in pattern as usual, work across, binding off the three center stitches to form the front opening. Finish each side separately, decreasing at armhole as directed for the back but keeping the front edge straight, until 10 stitches are left; bind off.

Sew up the underarm seams evenly; with the angora wool pick up all the stitches around each armhole, knit 2 ribs, or 4 rows, and bind off. Finish the edge of the front opening in the same way, picking up all stitches, knitting 2 ribs and binding off. On the right side, at even distances, crochet four loops to serve as buttonholes, and on the left

side sew four little pearl buttons to match.

For the Sleeve: Cast on 5 stitches, with the yarn, and knit in pattern, increasing 1 stitch each time you turn, until there are 49 stitches on the needle. Work six inches; then in next row, -: knit 2, knit 2 together; repeat. Work the cuff to match the bottom of the sweater, repeating the 1st 4 rows, as directed, to make five ridges or stripes of the angora wool. Bind off, sew up the sleeve, and sew neatly into the armhole.

For the Collar: With the yarn pick up the stitches around the neck, not across the edge of the front opening, and knit 1 row, purl 1 row for two inches, then work the same as cuffs and border of sweater. Finish with the edge of angora - 2 ribs - to match the front opening, and bind off evenly.

Leggings: Cast on 72 stitches, and work in double-rib - knit 2, purl 2, alternately - for two inches, then follow the pattern as given for the sweater until the work measures nine inches from the beginning. Now decrease one stitch each time you turn, or at beginning of each row, until 48 stitches are left. Again knit 2 and purl 2 until the work measures eighteen inches in all, bringing it to the instep.

Take the first 10 stitches and the last 28 stitches off on two spare needles or other convenient stitch-containers, and on the remaining 10 stitches knit 10 ribs or 20 rows for the instep. Pick up 10 stitches each side of the instep and take the stitches from the spare needles, making 68 stitches in all, knit 5 ribs on these and bind off.

Make the other leg to correspond, sew each from the heel to the point where the decreasing began, then join the two, back and front. Run a crocheted cord in and out through the double rib near the top, and sew straps of narrow elastic across under the foot to hold the instep in place.

Cap: Cast on 6 stitches.

1. Knit plain; every odd row the same unless otherwise directed.
2. Increase on every stitch; this can be done either by knitting in front and back of stitch before slipping it off, or by picking up and knitting a stitch between needles.
4. Increase every 2d stitch.
6. Increase every 3d stitch.
8. Increase every 4th stitch.

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SAILOR GIRL SWEATER

Any small maiden from three to four years of age will love this adorable little garment. Materials required for the model are as follows, although any preferred combination of colors may be used: Nine ounces of green wool or silk-and-wool, a trifle heavier than Shetland floss, two skeins of gold rope silk or artificial silk, a small quantity of yellow wool, about the weight of Germantown, for the boats, and of white wool, or silk-and-wool, for sails and water, a needleful of deep gold, or rust silk or wool for flags, and three white or tan buttons; a pair or bone or celluloid knitting needles, No.4½ or No.5, and a pair of steel needles No.11 or No.12, will be needed, the latter for the cuffs.

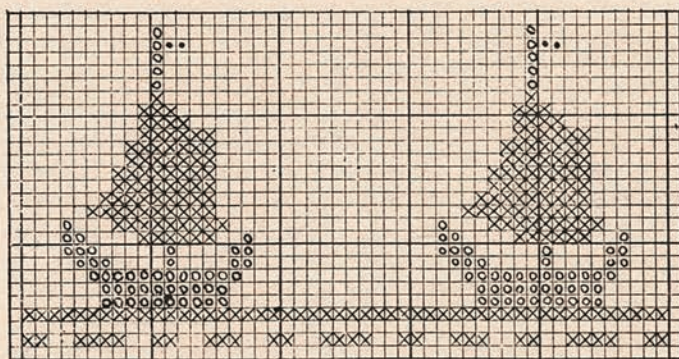
Using the green yarn and bone needles cast on 74 stitches for front of sweater. Knit 5 ribs - 2 rows, forward and back, to a rib - in twisted stitch, which is done by knitting the back of stitch instead of front, as usual, the first and last stitch of each row plain.

11. Knit 1, (or the 1st stitch of each row may be slipped), knit 6 twisted, -:- knit 60, -:- knit 6 twisted, knit 1.

12. Edge (like 11th to -:-); purl 60; edge (like 11th from 2d -:-).

Repeat 11th and 12th rows, making 4 rows of stockinette stitch, with the edge of twisted stitches each side. As this edge is continued to the armholes it need not be given in detail. Now knit 3 ribs twisted stitch, 4 rows stockinette stitch, as before, and again 3 ribs twisted stitch; join the gold silk and knit 1 rib (twisted stitch, always), then 4 rows stockinette stitch.

Now we are ready for the decoration, which may be either knitted in as the work progresses, or added after the sweater is completed, using either cross stitch, needlepoint or what may be called double-stitch, worked thus: Bring the needle up through a stitch, pass it under two threads of the stitch



○	Yellow
×	White
•	Henna

Decoration for Sailor-Girl Sweater

above, and put it down again in the same place. The diagram or color-chart is followed in any case. Many will prefer to knit in the design, which is quite as simple, and the work durable. It is entirely in stockinette stitch, knitting forward on right side and purling back on wrong side, always remembering the edge of twisted stitches at beginning and end of each row.

1. Edge; join white, knit 3, -:- 2 green, 2 white, 2 green, 4 white, 2 green, 2 white, 2 green, 3 white, repeat from -:- twice; edge.

2. Edge; purl 60, green; edge.

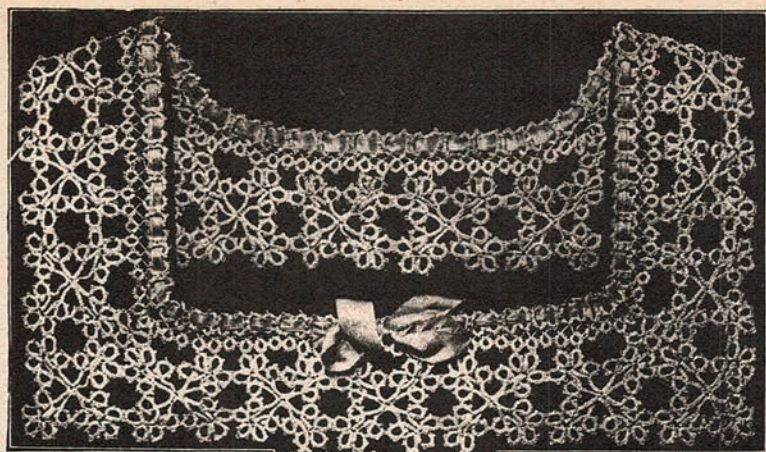
3. Edge; knit 60, white; edge.

Continue with the design, joining the different colors as designated by

the chart, twisting the threads when dropping them, and carrying the green wool along at the back. Having completed this, work in stockinette stitch, repeating 11th and 12th rows, until you have 43 ribs or 86 rows from beginning, the sweater measuring about eleven inches.

In next row begin the little vestee for front opening, by working in twisted stitch the 14 middle stitches for five ribs. Having 46 ribs from beginning start the armhole, as follows: Bind off 1 stitch at each end, then narrow 1 stitch every other row 3 times, thus decreasing 4 stitches at each side; narrow by knitting

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Square Yoke
for Lingerie

TATTED GIFTS

The woman who adds tatting to her other accomplishments has always the means to make her personal belongings and her home linens attractive.

Wrist Bag

Ecru crochet cotton No.20 makes a good looking bag of convenient size.

Ring 8 p sep by 3 d s, fasten off; r 5 p sep by 3 d s, joining the third p to a p in r just made; turn and ch 3 d s, 8 p sep by 2 d s, 3 d s. Alternate rings and chains until you have 8 of each, joining rings to each other by both side picots; fasten off. Fasten thread to third p of a ch; ch 4 d s, 3 p sep by 2 d s, 4 d s, join to sixth p of same ch; ch 4 d s, p, 4 d s; turn; r 3 d s, p, 3 d s, join to seventh p of same ch, 3 d s, join to second p of next ch, 3 d s, p, 3 d s, close r; ch 4 d s, p, 4 d s, join to third p of ch. Alternate rings and chains until you have 8 of each; fasten off.

Fasten thread to middle p of group of 3 p; ch 4 d s, p, 4 d s; join to p in next ch; ch 4 d s, p, 4 d s; join to p in next ch, ch 4 d s, p, 4 d s, join to middle p in next ch; repeat until you have 24 chains, fasten off. Ring 5 p sep by 3 d s joining third p to a p of the ch; turn, ch 4 d s, 3 p sep by 2 d s, 4 d s. Alternate rings and chains until you have 24 of each joining rings to each other by both side picots; fasten off. Ring 3 d s, p, 3 d s, join to third p of ch, 3 d s, join to first p of next ch, 3 d s, p, 3 d s, close; turn, ch 3 d s, 7 p sep by 2 d s, 3 d s. Alternate rings and chains until you have made 24 of each; fasten off. Fasten to second p of a ch; ch 4 d s, p, 4 d s, join to sixth p of same ch; repeat and join to second p of next ch; repeat until you have made 48 chains. This completes one-half of bag. The back is made like the front and the bag is formed by joining 32

picots of the last row, on back and front.

Handle

Fasten thread in sixth p along open part of bag; ch 4 d s, 3 p sep by 2 d s, 4 d s; turn, r 5 p sep by 3 d s joining the two side picots to two next picots of bag. Alternate rings and chains until you have 18 of each joining rings by both side picots. Fasten to other side of bag as in beginning; ch 3 d s, p, 3 d s, join to middle p of ch in last row; repeat until you have 20 chains; fasten off. The other half of the handle is made same way, joining rings by third picot.

Lingerie Yoke

Crochet cotton No.20 was used for this yoke that would finish a nightgown so well.

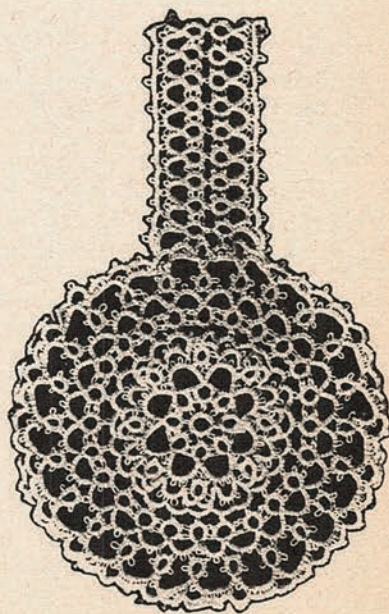
Medallion

Make 3 rings of 3 d s, 5 p sep by 3 d s, 3 d s, joining by 1st p at side; ch 6 d s, r (all rings are the same), joining by 2d p to 1st p of preceding r; ch 7 d s, p, 7 d s; r joining by 2d p to 4th p of preceding r; ch 6 d s; r joining by 1st p to 2d of preceding r; repeat from 2d ring until square is made. Join last ch at base of 1st r.

Make 21 medallions, using 7 for front, joining by 2d and 3d p of side r of clover leaf. Then join 3 to front of yoke by 2d and 3d p of clover leaves. Fill in corners with little clover leaves before putting on beading.

Beading: Ring 3 d s, p, 3 d s, join to middle p of medallions, 3 d s, p, 3 d s, close. Leave short thread, 3 d s, 6 p

Continued on page 49



A Wrist Bag for Crochet Work

Triangles in Filet-Crochet

BY M. PINTNER

*Triangle in Filet-Crochet
with
Knob-Stitch and Lacets*

These triangles may be used as insets, placed inside the hem of the lunch-cloth, centerpiece or scarf-end which one may wish to decorate in this way, the linen being of course cut from underneath, or attached as corners to the outer edge, as preferred. In either case they make a very attractive finish.

For the design combining lacets and knob-stitch with filet-crochet use No. 70 crochet-cotton and No. 13 hook, or one that will carry the thread smoothly, and give firm, even work; coarser or finer thread may be chosen, with hook of size to correspond. One's own method of work should be considered in the choice of thread and hook; a thread giving 8 spaces to the inch will result in a triangle about ten and one-half inches at the base.

Make a chain of 269 stitches.

1. A tr in 8th st from hook, for 1st sp, 87 more sp (of ch 2, miss 2, 1 tr). Or, if preferred, the long foundation-ch may be omitted, and 1st row worked as follows: Ch 8, tr in 1st st of ch, -:- ch 5, turn, miss 2 of preceding

ch, tr in next; repeat for the number of sp required.

2. Sl-st over 1 sp, to narrow (or if preferred, the narrowing may be done at end of preceding row, by omitting the usual 2 ch, missing 2 st and working a tr in next, thus doing away with the sl-st), 87 sp.

3. Three sp (ch 5 for 1st), (7 tr, 1 sp) 25 times, 7 tr, 6 sp.

4. Narrow, 4 sp, (4 tr, ch 3, miss 2, 1 dc, ch 3, miss 2, 1 tr, forming a lct), 26 times, 4 tr, 2 sp.

5. Two sp, 4 tr, (ch 5, miss 5 or the lct, 1 tr, forming a bar, 3 more tr) 26 times, 3 sp.

6. Narrow, 3 sp, (7 tr, 1 sp) 25 times, 7 tr, 3 sp.

7. Border (of 2 sp, 4 tr, 1 lct, 4 tr); 68 sp; border, on diagonal edge, (of 4 tr, 1 lct, 4 tr, 4 sp).

8. Border (of narrow, 3 sp, 4 tr, 1 bar, 4 tr); 68 sp; border (of 4 tr, 1 bar, 4 tr, 2 sp).

9. Border (of 3 sp, 7 tr); 67 sp; border (of 7 tr, 1 sp, 7 tr, 3 sp).

10. Border (of narrow, 4 sp, 4 tr, 1 lct, 4 tr); 14 sp, (4 tr, 23 sp) twice, 4 tr, 2 sp; border (of 4 tr, 1 lct, 4 tr, 2 sp).

11. Border (of 2 sp, 4 tr, 1 bar, 4 tr); 3 sp, -:- 13 tr, 5 sp, 10 tr, 11 sp, -:- 4 tr, reverse (always from last -:- to 1st -:-), 15 sp; border (of 4 tr, 1 bar, 4 tr, 3 sp).

12. Border (of narrow, 3 sp, 7 tr, 1 sp, 7 tr); 13 sp, -:- (4 tr, 1 sp) twice, 7 tr, 2 sp, 4 tr, 3 sp, 4 tr, 9 sp, 4 tr, -:- 1 sp, reverse 4 sp; border (of 7 tr, 3 sp).

13. Border (now repeating from 7th to 12th row, inclusive); 3 sp, -:- 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 8 sp, 4 tr, -:- 1 sp, reverse, 12 sp; border.

14. Border; 12 sp, -:- 4 tr, 3 sp, (4 tr, 2 sp) 3 times, 4 tr, 4 sp, 10 tr, 1 sp, -:- 10 tr, reverse, 3 sp; border.

15. Border; 5 sp, -:- 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 3 sp, 7 tr, 4 sp, 4 tr, 1 sp, 10 tr, 1 sp, -:- 4 tr, reverse, 11 sp; border.

16. Border; 10 sp, -:- 7 tr, 2 sp, 10 tr, 12 sp, 10 tr, -:- 1 sp, reverse 4 sp; border.

17. Border; 6 sp, -:- 13 tr, 1 sp, 4 tr, 2 sp, 25 tr, 2 sp, 7 tr, -:- 1 sp, reverse, 12 sp; border.

18. Border; 9 sp, -:- 19 tr, 1 sp, (16 tr, 2 sp) twice, -:- 4 tr, reverse, 6 sp; border.

19. Border; 4 sp, -:- 4 tr, 4 sp, 4 tr, X 1 sp, 7 tr, 1 knob, 8 tr, 1 sp, 1 lct, 1 sp, 8 tr, 1 knob, 7 tr, X 1 sp, -:- 4 tr, reverse, 7 sp; to make the knob work 5 tr in top of 1 tr, take out hook, insert in top of 1st of 5 tr, pick up dropped st and pull through snugly, forming the group of tr into a compact cluster - which may be made larger or smaller, if desired, by working more or less tr in same st.

20. Border; 6 sp, -:- 4 tr, 7 sp, X 4 tr, (1 knob, 5 tr) twice, 1 sp, 1 bar, 1 sp, (5 tr, 1 knob) twice, 4 tr, -:- 3 sp, reverse, 3 sp; border.

21. Border; 4 sp, -:- 4 tr, 2 sp, 4 tr, 3 sp, X (5 tr, 1 knob) twice, 4 tr, 1 bar, 1 lct, 1 bar, 4 tr, (1 knob, 5 tr) twice, -:- 1 sp, reverse, 4 sp; border.

22. Border; 3 sp, -:- 4 tr, 3 sp, 4 tr, 1 sp, X 10 tr, 1 knob, 5 tr, 1 sp, 1 lct, 1 bar, 1 lct, 1 sp, 5 tr, 1 knob, X 7 tr, -:- 1 sp, reverse, 3 sp; border.

23. Border; 4 sp, -:- 4 tr, 2 sp, X 4 tr, 1 sp, 13 tr, (1 lct, 1 bar) twice, 1 lct, -:- 22 tr, reverse, 4 sp; border.

24. Border; 3 sp, -:- 7 tr, 2 sp, X 7 tr, (1 lct, 1 bar) 3 times, 1 lct, -:- 10 tr, reverse, 6 sp; border.

25. Border; 9 sp, -:- 4 tr, 1 sp (1 bar, 1 lct) 3 times, 1 bar, 1 sp, -:- 4 tr, reverse, 6 sp; border.

26. Border; 6 sp, -:- 7 tr, 2 sp, (1 bar, 1 lct) twice, 1 bar, 2 sp, -:- 10 tr,

reverse, 9 sp; border.

27. Border; 8 sp, 4 tr, 1 sp, -:- 13 tr, 2 sp, 1 bar, 1 lct, 1 bar, 2 sp, -:- 22 tr, reverse, 4 sp; border.

28. Border; 3 sp, -:- 10 tr, 1 knob, 5 tr, 1 sp, 1 lct, 1 bar, 1 lct, 1 sp, 5 tr, 1 knob, X 7 tr, -:- 1 sp. reverse, 2 sp, 4 tr, 6 sp; border.

29. Border; 6 sp, 7 tr, 2 sp, -:- (5 tr, 1 knob) twice, 4 tr, 1 bar, 1 lct, 1 bar, 4 tr, (1 knob, 5 tr) twice, -:- 1 sp, reverse, 4 sp; border.

30. Border; 2 sp, -:- 7 tr, (1 knob, 5 tr) twice, 1 sp, 1 bar, 1 sp, (5 tr, 1 knob) twice, X 4 tr, -:- 3 sp, reverse, 1 sp, 10 tr, 7 sp; border.

31. Border; 7 sp, 10 tr, 1 sp, -:- 7 tr, 1 knob; 11 tr, 1 lct, 11 tr, 1 knob, 7 tr, -:- 3 sp, reverse, 2 sp; border.

32. Border; 3 sp, -:- 16 tr, 1 bar, 16 tr, -:- 5 sp, reverse, 2 sp, 7 tr, 1 sp, 10 tr, 4 sp; border.

33. Border; 3 sp, (7 tr, 2 sp) 3 times, 25 tr, 4 sp, 4 tr, 4 sp, 25 tr, 3 sp; border.

34. Border; 10 sp, 7 tr, 5 sp, (16 tr, 2 sp) twice, 7 tr, 1 sp, 10 tr, 4 sp; border.

35. Border; 7 sp, 10 tr, like 19th from X to X, 3 sp, 4 tr, 12 sp; border.

36. Border; 11 sp, 4 tr, 1 sp, like 20th from X to (2d) -:-, 2 sp, 10 tr, 7 sp; border.

37. Border; 6 sp, 7 tr, 2 sp, like 21st from X to -:-, 1 sp, 4 tr, 10 sp; border.

38. Border; 11 sp, like 22d from X to X, 10 tr, 2 sp, 4 tr, 6 sp; border.

39. Border; 8 sp, like 23d from X to -:-, 13 tr, 9 sp; border.

40. Border; 8 sp, like 24th from X to -:-, 7 tr, 9 sp; border.

41. Border; 9 sp, like 25th from -:- to -:-, 4 tr, 8 sp; border.

42. Border; 6 sp, like 26th from -:- to -:-, 7 tr, 2 sp, 7 tr, 6 sp; border.

43. Border; 4 sp, 4 tr, 2 sp, 4 tr, 1 sp, like 27th from -:- to -:-, 13 tr, 5 sp; border.

44. Border; 5 sp, like 28th from -:- to X, 10 tr, 1 sp, (4 tr, 3 sp) twice; border.

45. Border; 4 sp, 4 tr, 2 sp, 4 tr, 3 sp, like 29th from -:- to -:-, 4 sp; border.

46. Border; 3 sp, like 30th from -:- to X, 7 tr, 6 sp, 4 tr, 3 sp; border.

47. Border; (4 sp, 4 tr) twice, 1 sp,

like 31st from -:- to -:-, 4 sp; border.

48. Border; 3 sp, 16 tr, 1 bar, 16 tr, 1 sp, 4 tr, 1 sp, 13 tr, 5 sp; border.

49. Border; 6 sp, 13 tr, 1 sp, 4 tr, 2 sp, 25 tr, 4 sp; border.

50. Border; 15 sp, 10 tr, 2 sp, 7 tr, 4 sp; border.

51. Border; 5 sp, 4 tr, (1 sp, 7 tr) twice, 3 sp, 7 tr, 8 sp; border.

52. Border; 6 sp, 4 tr, 5 sp, 7 tr, 1 sp, (4 tr, 3 sp) twice; border.

53. Border; 3 sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 6 sp; border.

54. Border; 5 sp, 4 tr, 3 sp, 4 tr, 2 sp, 7 tr, (1 sp, 4 tr) twice, 4 sp; border.

55. Border; 3 sp, 13 tr, 5 sp, 10 tr, 5 sp; border.

56. Border; 17 sp, 4 tr, 2 sp; border.

57. Border; 19 sp; border.

58 to 74. Border; all sp; border; the diagonal decreasing 1 sp each row.

75. Border (9th row); border.

76. Border (10th row); 1 lct, 4 tr, 2 sp.

77. Border (11th row); 1 bar, 4 tr, 3 sp.

78. Border (12th row); 3 sp.

79. Border (7th row); 4 sp.

80. Border (8th row); 2 sp.

81. Three sp, 7 tr, 3 sp.

82. Narrow, 7 sp.

83 to 88. All sp, decreasing 1 sp each row.

To straighten the diagonal edge, chain 3, double crochet in corner of space; repeat. Work doubles closely, 3 doubles in space, all around the triangle, followed by a row of spaces.

Triangle of Simple Filet Conventionalized Lily Design

The second triangle is entirely in filet-crochet, and of simple yet very pleasing design. Using thread and hook suited, as suggested, to your purpose, make a chain of 278 stitches (A to B, on chart).

1. Tr in 8th st from hook, 90 more sp. Or, if preferred, make this long row of sp as directed for the first triangle.

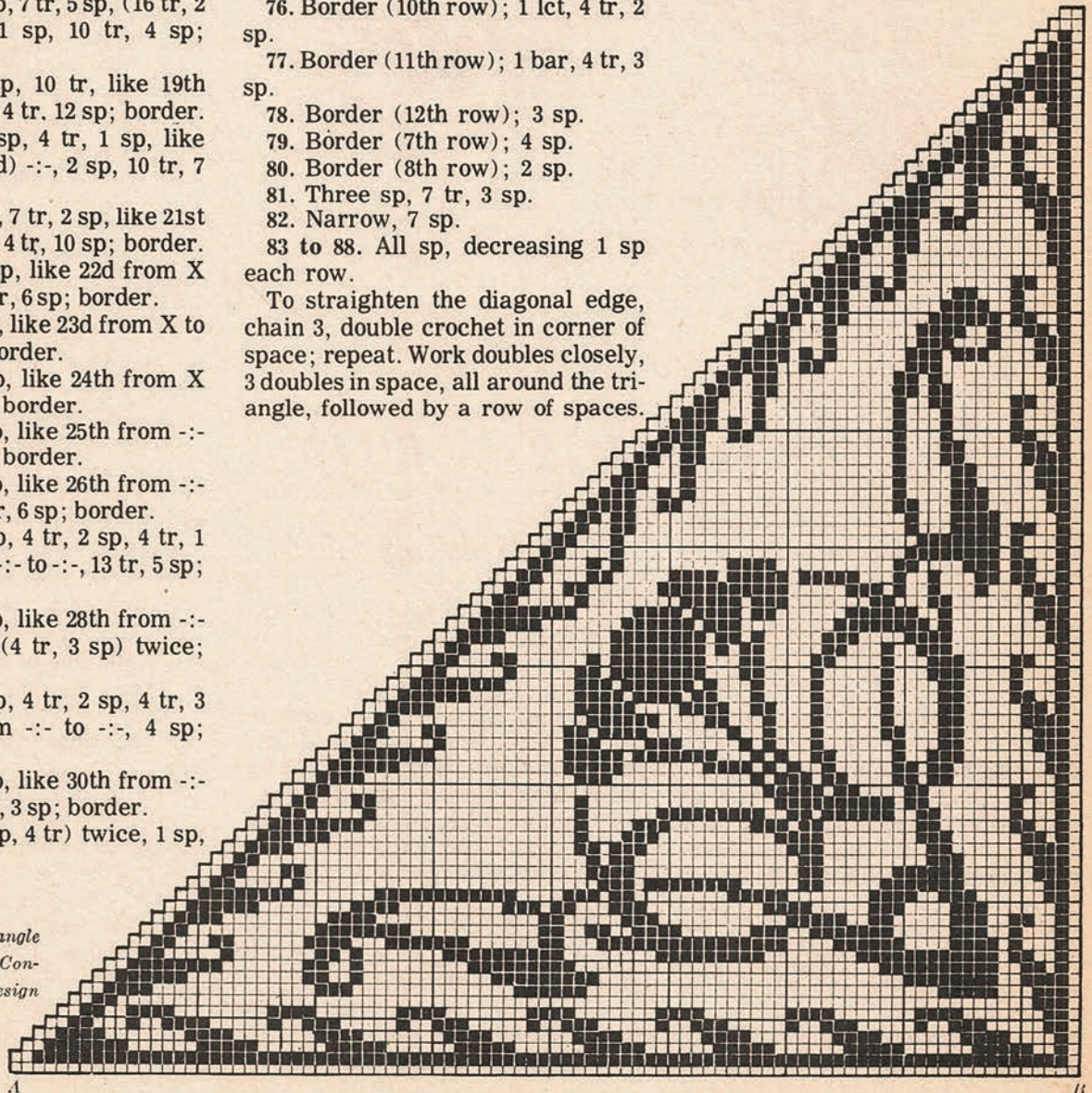
2. Two sp (ch 5 for 1st), 265 tr, 1 sp.

3. One sp, 4 tr, 2 sp, (16 tr, 6 sp) 7 times, 22 tr, 2 sp.

4. Narrow, as directed in 2d row of first triangle, 2 sp, 13 tr, (7 sp, 13 tr) 7 times, 4 sp, 4 tr, 1 sp.

Continue, following the chart, decreasing 1 space each row on the diagonal, until you have reduced the work to 2 spaces. The edge may be finished according to directions for the first triangle.

Working-Chart of Triangle
in Simple Crochet — Con-
ventionalized Lily Design





A Fascinating Craft

Crepe Paper Makes Grand Molding Clay

There is nothing like craft work to stimulate originality and develop deft fingers, and more and more people - and that means grownups and children alike - are using their leisure for artistic expression. There are countless fascinating crafts for the novice or the expert, and as many craft materials. But of the various popular materials, crepe clay, a molding clay made from bits of confettied crepe paper, flour and water, is probably the most exciting. Its possibilities are almost unbelievable. Here are three examples of its

results, and it may also be used for mask-making, for puppet heads and for relief maps. This glorified mud-pie making is great fun, and many are the masterpieces that are being turned out day by day.

You can mold crepe clay like ordinary clay, and it is not nearly so expensive. It will dry much faster than other molding materials, and it doesn't require baking.

To make crepe clay, you simply cut strips of crepe paper, with the grain, into coarse confetti, soak the pieces in water, squeeze most of the

water out again, and mix common white flour into the mushy paper. When you have kneaded this into a dough-like lump, your clay is all ready for molding.

To make the bowl in the right-hand corner, cover a shallow dish with waxed paper, fastening the paper on with gummed tape. Cover smoothly with crepe clay, to a thickness of three-eighths inch, using a paring knife to smooth the clay. Allow to dry only partially, slipping the mold from the foundation when half dry. Decorations in contrasting colors can be applied while the crepe clay is still soft. With a wax molder or knife, take a small quantity of crepe clay in a chosen color, draw lines or designs, and press down in the surface. To make designs in relief, apply one-eighth inch thickness of crepe clay to form designs. Pottery should be sandpapered and coated with shellac when dry, to add gloss and durability.

The tile pictured in the lower left-hand corner is four and three-fourths inches square. Work in a flat square pan which has been lined with waxed paper, or cut a strip of tin one inch wide, bend it into the shape desired, and fill the crepe clay into it. Make the tile about three-eighths inch thick, and smooth it down with a knife. To make the design, spiral a length of No. 15 wire, wrapped first with narrow strips of crepe paper to one-fourth inch thickness, and press it down firmly into the tile when the crepe clay is partly dry. Remove the spiral, and fill in the impression with a different color of crepe clay from that used for the tile itself. Allow two days to dry and harden to stone, then sandpaper the tile, and give it a coat of shellac.

To make the wall plaque, you need a foundation of tin eleven by six inches. This you can cut from an ordinary tin can, flattening it out, and rounding off the corners. Shellac the entire surface on one side, and allow to dry. Then cover it with crepe clay about one-eighth inch thick, smoothing it down with a knife. Cut a piece of cardboard the size of the picture you want, and press it firmly in place after the crepe clay has dried slightly. Remove the cardboard. This forms a depression into which the picture is glued after the crepe clay has hardened. Sandpaper any rough edges, and coat with shellac.

Basket Making Out of Native Materials

PINE NEEDLES

By Vera Sumrall



A BEAUTIFUL SANDWICH-TRAY WITH OVAL BASE



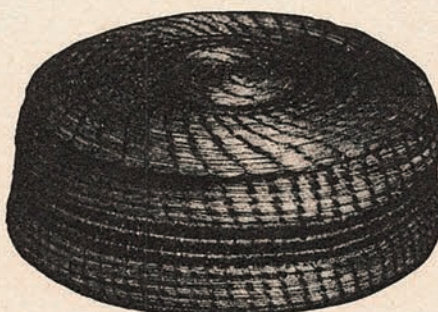
A SERVICEABLE WORK-BASKET WITH THE PINE FRAGRANCE

The first step in pine needle basketry is to gather the needles; the fall of the year is the best time, as they are then full grown and the sap is down. They should be selected from the very best and longest needles, of the long leaf, yellow pine found in the southern States. If you cannot gather them for yourself they can be supplied to you ready for use. If you are fortunate enough to live in the right place, take them from the tree branches carefully and dry thoroughly, turning frequently to prevent streaking.

There is a natural binding that holds the needles together in clusters of three. This binding should not be removed until work is actually begun; it is then readily pulled off with the thumb and finger. The three needles will remain together, thus enabling one to keep the glossy side of the needles on the face of the work.

Some workers shellac the finished basket to insure it against shrinkage, but the natural beauty of the needles is lost to some degree and many artists prefer trusting to carefully dried material and good workmanship.

To start a round basket, hold three needles, on the first finger of the left hand, shaping a small circle. With raffia in any desired color, bind or wrap the circle until it forms a solid foundation. Keep the stitches very close together. When the foundation



SHOWING THE WORK-BASKET CLOSED



THESE ROUND BASKETS ARE SOMETIMES MADE OVER GLASS BOWLS

is very firm, continue, carrying the needles around and wrapping through the centre until a third round is started, when the stitches are taken over the second round. Care must be taken not to split the needles. As the ends of needles are approached add from two to three more, and so on until a firm start is made.

If solid rows showing only the raffia are to be used in the design, as

in the work basket shown, take two stitches around the loose needles and the next over the row below to hold. Take the next stitch over the loose needles and tie around the previous long stitch. Repeat until the round is completed. A number of these solid rounds together are very effective in different colors or different shades of the same color.

Ovals like the base of the sandwich tray are more difficult as they are apt to warp.

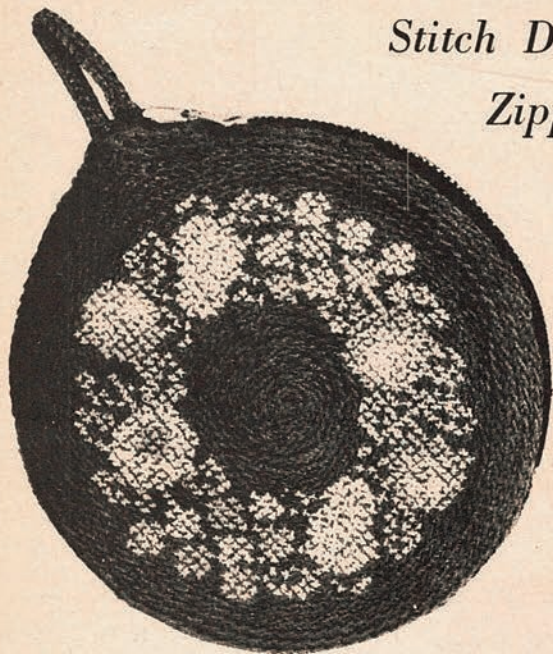
Hold nine straight needles together, then turn, bending back the same needles for the desired length. Fasten the raffia and work over and under these two lengths, weaving under one and over the other until this foundation is covered closely, keeping the stitches especially close to the ends of the foundation. As the rounds progress the stitches naturally get farther apart, and when the spaces become too great, to make the work strong put in a solid row.

The handles on all baskets are made of a small wire wrapped with about fifteen needles, the raffia binding over the needles very closely. The wire is fastened into the basket before it is wrapped.

Materials: Raffia needles, colored raffia (bottle green, seal brown, red, mahogany, navy blue, and Indian red) and pine needles. One pound of pine needles will make two medium sized baskets.

Smart Costume Accessory

Crocheted Bag with Cross-Stitch Decoration and Zipper Fastening



BY
JANICE
A.
ROBERTS

inches in diameter. Turn and work double crochets around to a space measuring seven inches from the beginning of row; this is for the seven inch zipper. Make the other side of bag in the same manner.

When the crochet is finished, press so the surface will be perfectly flat.

The cross stitch design is worked over a piece of cross stitch canvas basted evenly to the crochet. When the crosses are all in place, the threads of the canvas are pulled away.

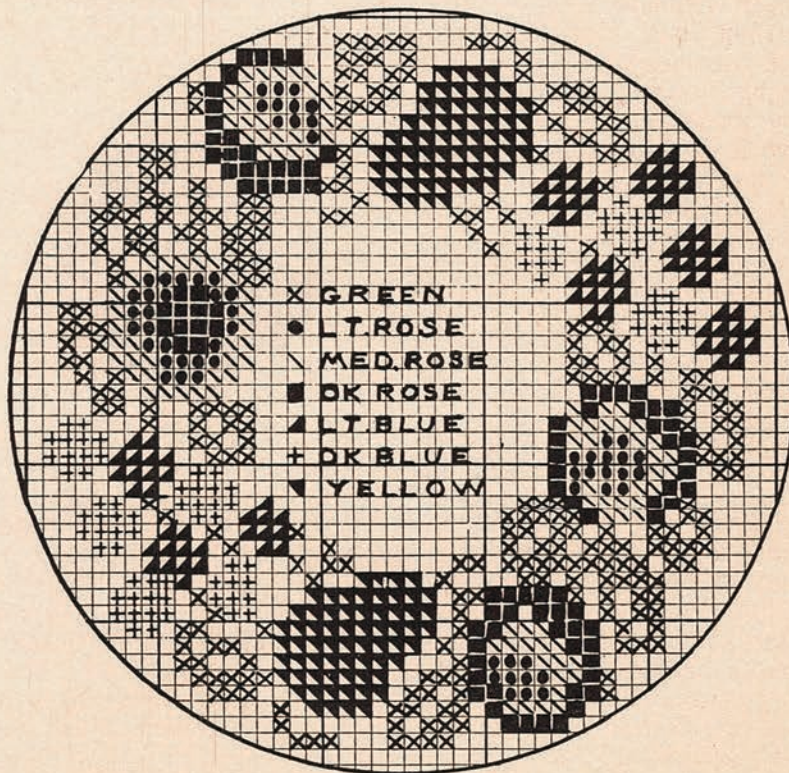
The motif for the cross stitch decoration is a matter of choice; the wreath design (chart is shown) is very effective; initials are especially good, and a personal motif is a happy suggestion.

To finish the bag - sew in the zipper, sew sides together, and line with a silk lining of a harmonizing shade.

This very attractive and delightful easy-to-make bag will fit in nicely with your costume plans for fall. The model is just the right size for change purse, vanity and other essentials.

Make it of a knitting and crochet cotton with smooth, silk-like finish, of a crochet cord, or No.5 pearl cotton. The cross stitch design is worked on the surface of the crochet with stranded floss.

With a No.6 steel crochet hook, or a size that will carry your working material easily, make a chain of 3 stitches and join to form a ring. Work 9 double crochets in ring, fastening the last double crochet to the start of spiral. In the next round, make 2 double crochets in each double crochet of previous round. And in the next round increase 1 double crochet in every 3d stitch around, making 6 increases. Continue to increase 6 times with one more stitch between increases, each round, until the circle measures ten



Crocheted Dinner Cloth Continued

To join strips: Hold wrong sides of strips together, fasten thread at corner and crochet back and forth from one to the other as when joining squares.

When last strip is joined, continue without breaking thread, ch 3, 2 tr in sp, then (ch 3, 3 tr) in each sp, (3 tr, ch 5, 3 tr) in corner sp, join with sl st, sl st in each of 2 tr, and make 2 more rounds in this way. Join and fasten off.

Edging

Fasten light color (unbleached) to 2d block from corner, ch 5, tr in 3d tr, -: ch 2, miss 2 ch, tr in next, ch 2, miss 2 tr, tr in next, repeat from -: around, working (tr, ch 5, tr) in 3d ch of corner space. Join and proceed as for squares. In order to have the scallops evenly distributed, two to each square, it is necessary to work an extra space after every other repeat of the design.

In the 10th round of the edging,

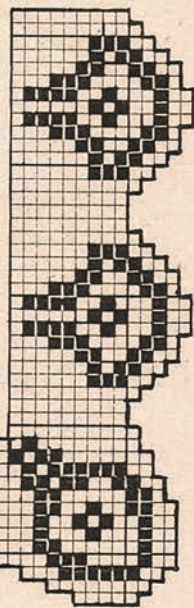
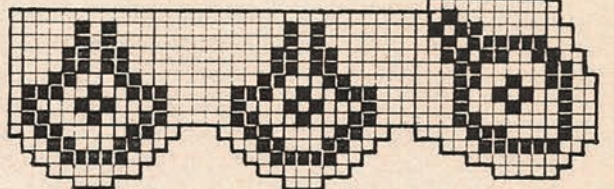
each scallop is worked and finished separately. Make 2 spaces, 2 blocks, 5 spaces, 2 blocks. When working next space do not finish the treble, but with 2 stitches on hook, throw thread over 3 times, insert hook in next treble, over and draw through, (over and draw through 2) 3 times, over and draw through all 3 stitches, chain 5, turn and continue, decreasing as before. When 2 spaces are decreased, slip stitch over 1 space. Fasten off.

Fasten thread for each scallop, skipping alternately 2 and 3 spaces. The corner is also worked in this way the last two rows on each side being made separately.

For the finish: With ecru thread work (1 dc, ch 3, 1 dc) in each of 4 sp,

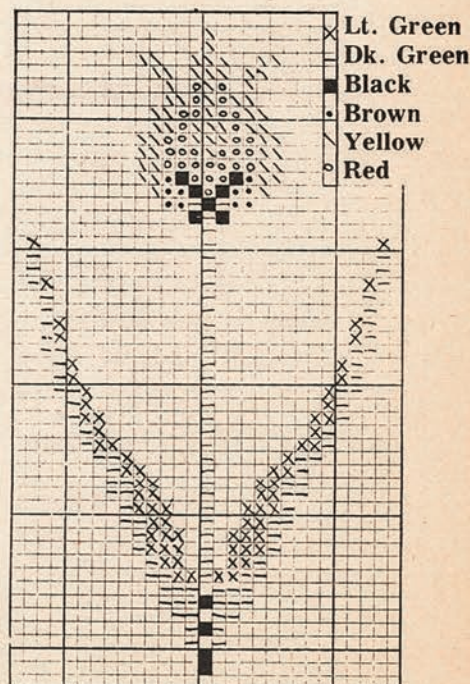
2 dc in next sp, (dc, ch 3, dc) in each of 3 sp, 2 dc in next sp, (dc, ch 3, dc) in each of 4 sp, 2 dc in each sp between scallops. Continue around and fasten off.

Border
of
Tablecloth



CROSS STITCH APRON

Just look at the attractive coverall pictured, and see how easy it is to make dish washing and dusting a joy! The apron is of blue and white checked gingham; and yellow tulips, with leaves of green, are cross-stitched over the checks, one on the bib and three across the bottom of the apron. The size of the flowers depending on the size of the check. The patch pockets of checked gingham are bound with yellow. Pattern for cross-stitch is given here.



THE RIBBON BOW

Continued

1. Three tr, 4 sp, 4 tr, 2 sp, 7 tr, 5 sp, 4 tr, 3 ch.
2. Three tr, 4 sp, 4 tr, 1 sp, 10 tr, 5 sp, 4 tr, 9 ch.
3. One tr in 5th ch, 14 tr, 8 sp, 7 tr, 3 sp, 5 ch.
4. Two sp, 7 tr, 9 sp, 4 tr, 1 lct, 1 sp, 4 tr, 9 ch.
5. One tr in 5th ch, 8 tr, 1 sp, 1 bar, 10 tr, 7 sp, 7 tr, 2 sp, 5 ch.
6. Three sp, 7 tr, 6 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 9 ch.
7. One tr in 5th ch, 8 tr, 1 sp, 1 lct, 1 bar, 1 lct, 10 tr, 3 sp, 4 tr, 5 sp, 5 ch.
8. Five sp, 7 tr, 2 sp, 4 tr, (1 lct, 1 bar) twice, 1 lct, 1 sp, 4 tr, 3 ch.
9. Nine tr, 1 sp, 1 lct, 1 bar, 1 lct, 10 tr, 2 sp, 4 tr, 6 sp, 3 ch.
10. Six tr, 5 sp, 4 tr, 3 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 3 ch.
11. Nine tr, 1 sp, 1 bar, 10 tr, 3 sp, 4 tr, 4 sp, 10 tr, 5 ch.
12. Two sp, 4 tr, 5 sp, 4 tr, 4 sp, 4 tr, 1 lct, 1 sp, 4 tr, 3 ch.
13. Fifteen tr, 4 sp, 4 tr, 3 sp, 10 tr, 2 sp, 5 ch.
14. Three sp, 4 tr, 3 sp, 7 tr, 6 sp, 4 tr, 3 ch.
15. Three tr, 7 sp, 4 tr, 3 sp, 10 tr, 1 sp, 5 ch.
16. One sp, 4 tr, 4 sp, 7 tr, 7 sp, 4 tr, 9 ch.
17. One tr in 5th ch, 14 tr, 6 sp, 4 tr, 4 sp, 4 tr, 1 sp, 3 ch.
18. Three tr, (1 sp, 7 tr) twice, 6 sp, 4 tr, 1 lct, 1 sp, 4 tr, 9 ch.
19. One tr in 5th ch, 8 tr, 1 sp, 1 bar, 10 tr, 5 sp, 7 tr, 2 sp, 4 tr, 1 sp, 5 ch.
20. One sp, 7 tr, 8 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 9 ch.
21. One tr in 5th ch, 8 tr, 1 sp, 1 lct,

- 1 bar, 1 lct, 10 tr, 6 sp, 4 tr, 2 sp, 5 ch.
22. Two sp, 4 tr, 6 sp, 4 tr, (1 lct, 1 bar) twice, 1 lct, 1 sp, 4 tr, 3 ch.
23. Nine tr, 1 sp, 1 lct, 1 bar, 1 lct, 16 tr, 4 sp, 7 tr, 1 sp, 5 ch.
24. One sp, 4 tr, 5 sp, 4 tr, 3 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 3 ch.
25. Nine tr, 1 sp, 1 bar, 10 tr, 1 sp, 5 ch.
26. Three sp, 4 tr, 1 lct, 1 sp, 4 tr, 3 ch.
27. Fifteen tr, 3 sp, 5 ch.
28. Five sp, 4 tr, 3 ch.
29. Nine tr, 3 sp, 5 ch.
30. Three sp, 4 tr, 3 ch.
31. Nine tr, 1 sp, 5 ch.
32. One sp, 4 tr, 3 ch.
33. Six tr, 9 ch.

For Second Part of Corner - Turn and work along top of rows just made filling corner.

34. One tr in 5th ch, 4 tr in 4 ch, 10 tr in side of tr and 2 sp, 6 sp. Join 6th sp between 2d and 3d sp in 24th row.
35. Sl st over 1 sp, 2 ch, turn, 6 sp, 4 tr, 1 lct, 1 sp, 4 tr, 9 ch.
36. One tr in 5th ch, 8 tr, 1 sp, 1 bar, 10 tr, 3 sp, 3 tr. Join between 4th tr and sp.
37. Sl st over sp. Turn, 3 tr, 3 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 9 ch.
38. One tr in 5th ch, 8 tr, 1 sp, 1 lct, 1 bar, 1 lct, 14 tr. Join between 2 sp.
39. Sl st over 1 sp, 2 ch, turn, 2 sp, 4 tr, (1 lct, 1 bar) twice, 1 lct, 1 sp, 4 tr, 3 ch.
40. Nine tr, 1 sp, 1 lct, 1 bar, 1 lct, 10 tr, 2 sp, join between 2 sp.
41. Sl st over 1 sp, 2 ch, turn, 4 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 3 ch.
42. Nine tr, 1 sp, 1 bar, 10 tr, 4 sp. Join between 4 tr and sp.
43. Sl st over 1 sp, turn 6 tr, 4 sp, 4

tr, 1 lct, 1 sp, 4 tr, 3 ch.

44. Fifteen tr, 4 sp, 4 tr, 9 sp (over 3 tr, 6 sp, side of tr, and 1 sp), 4 tr (over 1 sp) 3 sp (over 3 sp), 10 tr (over 1 sp and side of 2 tr), 7 sp (over 7 sp), 4 tr (over side of tr), 3 ch.
45. Nine tr, 7 sp, 10 tr, 1 sp, 7 tr, 1 sp, 10 tr, 5 sp, 4 tr, 5 sp, 4 tr, 3 ch.
46. Three tr, 5 sp, 7 tr, 3 sp, 7 tr, 16 sp, 4 tr, 3 ch.
47. Nine tr, 10 sp, 4 tr, 4 sp, 7 tr, 2 sp, 4 tr, 6 sp, 4 tr, 9 ch.
48. One tr in 5th ch, 14 tr, 4 sp, 4 tr, 3 sp, 4 tr, 4 sp, 7 tr, 9 sp, 4 tr, 3 ch.
49. Nine tr, 8 sp, 7 tr, 1 sp, 10 tr, 2 sp, 7 tr, 4 sp, 4 tr, 1 lct, 1 sp, 4 tr, 9 ch.
50. One tr in 5th ch, 8 tr, 1 sp, 1 bar, 10 tr, 3 sp, 4 tr, 4 sp, 13 tr, 8 sp, 4 tr, 3 ch.
51. Nine tr, 7 sp, 10 tr, 3 sp, 7 tr, 3 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 9 ch.
52. One tr in 5th ch, 8 tr, 1 sp, 1 lct, 1 bar, 1 lct, 10 tr, 1 sp, 7 tr, 13 sp, 4 tr, 3 ch.
53. Nine tr, 10 sp, 7 tr, 2 sp, 4 tr, (1 lct, 1 bar) twice, 1 lct, 1 sp, 4 tr, 3 ch.
54. Nine tr, 1 sp, 1 lct, 1 bar, 1 lct, 10 tr, 3 sp, 4 tr, 10 sp, 4 tr, 3 ch.
55. Nine tr, 7 sp, 7 tr, 5 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 3 ch.
56. Ten tr, 1 sp, 1 bar, 10 tr, 6 sp, 4 tr, 7 sp, 4 tr, 3 ch.
57. Nine tr, 5 sp, 7 tr, 7 sp, 4 tr, 1 lct, 1 sp, 4 tr, 3 ch.
58. Fifteen tr, 3 sp, 7 tr, 1 sp, 7 tr, 6 sp, 4 tr, 3 ch.
59. Nine tr, 5 sp, 7 tr, 2 sp, 4 tr, 4 sp, 4 tr, 3 ch.

Repeat from 1 st row of lace.

By simply repeating the motif this pattern may be adapted to any size cloth required.

Cushions with Crocheted Applique

Continued

trebles, 6 double trebles, 7 trebles, doubles to tip.

Petal 10. With light red chain 23, 1 double, 5 trebles, 5 double trebles, 4 trebles, doubles to end, turn. On other side, 7 doubles, 4 trebles, 3 double trebles, 2 trebles, doubles to tip.

Petal 11. With medium red chain 23, 2 doubles, 4 trebles, 3 double trebles, 4 trebles, doubles to end, turn. On other side, 6 doubles, 8 trebles, doubles to tip.

Petal 12. With light red chain 20, 1 double, 10 trebles, doubles to end,

turn. On other side, 6 doubles, 1 treble, 4 double trebles, 3 trebles, doubles to tip.

Turn all the petals face down on a Turkish towel, lay a wet cloth over them and press with a warm iron. Arrange them in consecutive order and with light red wool work a single crochet in inner tip of each petal in its order, thus forming a ring, then work a single crochet into every other stitch until the ring is closed. Fill this center with yellow and light green French knots.

For the stem. With brown, chain 53, turn, double treble in 4th stitch from hook, double treble in each of next 2 stitches, then 3 trebles, 1 double, 4 trebles, 2 doubles, 3

trebles, 2 doubles, 3 trebles, 2 doubles, 3 trebles, 5 doubles, 2 trebles, doubles to end of chain; fasten wool.

The leaves. Using green chain 23, 2 doubles, 3 trebles, 4 double trebles, 10 trebles, doubles to end, turn. On other side of chain make 4 doubles, 3 trebles, 7 double trebles, 3 trebles, doubles to end of row; fasten wool. Make four leaves. These may be shaded by breaking the working thread at any point and continuing with the other shade.

Press all pieces in manner described for petals. Arrange in order on the cushion top and pin in place, then tack securely by sewing from the under side.

Continued from page 21

chain 36, turn.

1st row. Four dc, 24 tr, 3 dc, 4 tr, fasten off. Start at other end and work a similar row on other side of ch, fasten off.

2d row. Start at other end (head). 3 dc, 24 tr, 7 dc. Fasten off. On other side work 2 dc, ch 1, 4 dc, 22 tr, 7 dc, fasten off.

3d row. Starting in 8th st from other end, work 20 dc and draw thread back through to point of starting. Fasten off. On other side, starting in 7th st, work 20 dc and draw thread through.

The holders are made of light weight terry-cloth toweling and made square or slightly oblong as desired. The edges are turned in and blanket-stitched together with quarter-inch stitches, about five to the inch, then finished with a row of doubles, two in each loop, in the

same thread as used for the fish.

Sew the crocheted forms in place with matching cotton, taking the stitches just back from the purled edge, and then add the embroidery touches, working with six threads of stranded floss. In general the treatment is the same. Mouths are lined with the color used for the fins, the eyes are black outlined with white and the bodies are edged with a line of black running-stitches worked into the terry cloth. Fins are merely several single stitches of graduated lengths, laid diagonally to the body and topped with a longer one of black in single stitch. Tail ends are held in place with single stitch of black and color. If uncertain as to how these should be placed, a study of fish pictures or a visit to an aquarium will be a help.

The stitchery on the blue fish (left of group) is done in red and black.

Lay the fin at the center of the curved back and work a few stitches horizontally on the body below it. To simulate the head, work an open V in backstitch just back of the eye. The body is Copen blue.

For the round fish, (center), use a light jade-green cotton and coral and black for markings. With the coral work the mouth, fins and five single stitches between the trebles at the base of the tail. Lay a second row of single stitches of the outer row, carrying them well over onto the surface of the fabric.

Use deep yellow cotton for the third fish and orange and black for markings. Companion fins are worked from top and bottom edges, a curved line of backstitching shapes the head and a few horizontal single stitches in orange and black are placed just back of it on the body.

Continued from page 41

sep by 3 d s, 3 d s, close. Join next r to side p of preceding r

Centerpiece

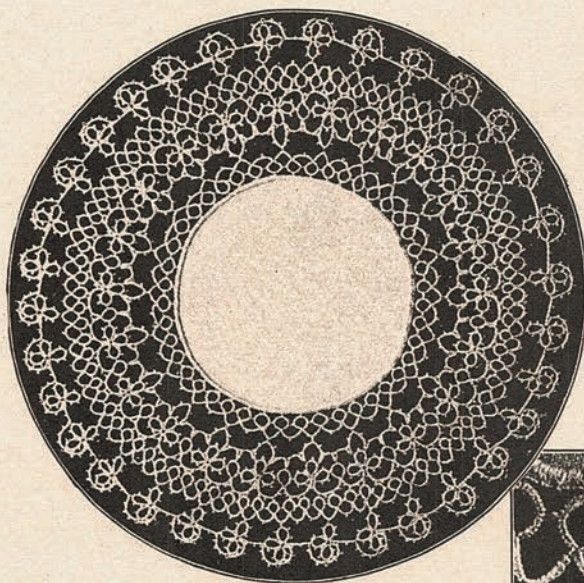
Crochet cotton No.20 is a good size for centerpieces. The size of linen centre is best determined after the tatting is completed.

1st Row: Ring 7 d s, p, 8 d s, p, 8 d s, p, 7 d s, close; -- ch 8 d s, p, 8 d s. Ring 7 d s, join to 1st ring, 8 d s, p, 8 d s, p, 7 d s, close. Repeat from --, (44 r and ch), join.

2nd Row: Single ring 7 d s, p, 8 d s, p, 8 d s, p, 7 d s, close; chain (5 d s, p) 5 times, 5 d s. Clover leaf (c l). Ring 5 d s, 5 p sep by 5 d s, 5 d s, close; -- r 5 d s, join to 5th p of 1st point, 4 p sep by 5 d s, 5 d s, close --; repeat from -- to --. Chain 5 d s, join to p of previous ch, (5 d s, p) 4 times, 5 d s. Repeat from beginning of row.

3rd Row: (Placed between 1st and 2d rows). Fasten thread in centre p of single ring of 2d row, ch 5 d s, p, 5 d s, p, 5 d s, join to 2d p of centre ring of clover leaf, 5 d s, join to p of previous ch, 5 d s, p, 5 d s, join to p of chain of 1st row, 5 d s, p, 5 d s, p, 5 d s, join to 4th p of centre ring of c l, 5 d s, join to p of previous ch, 5 d s, p, 5 d s, join to single ring of 2d row. Repeat from beginning of row.

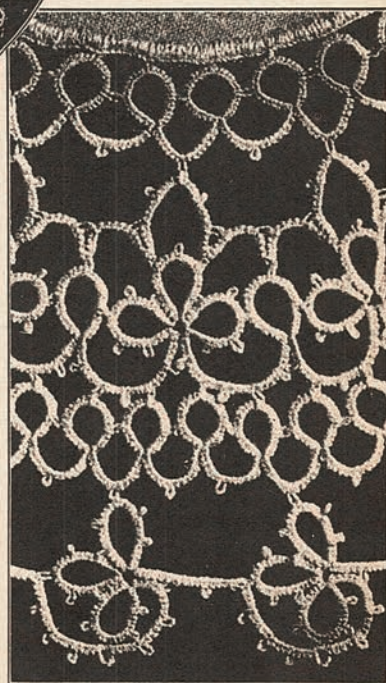
4th Row: Ring 6 d s, p, 7 d s, join to 2d p of ch of 2d row, 7 d s, p, 6 d s, close. Chain 8 d s, p, 8 d s, r 6 d s, join to first ring, 7 d s, join to 4th p of ch of 2d row, 7 d s, p, 6 d s, close.



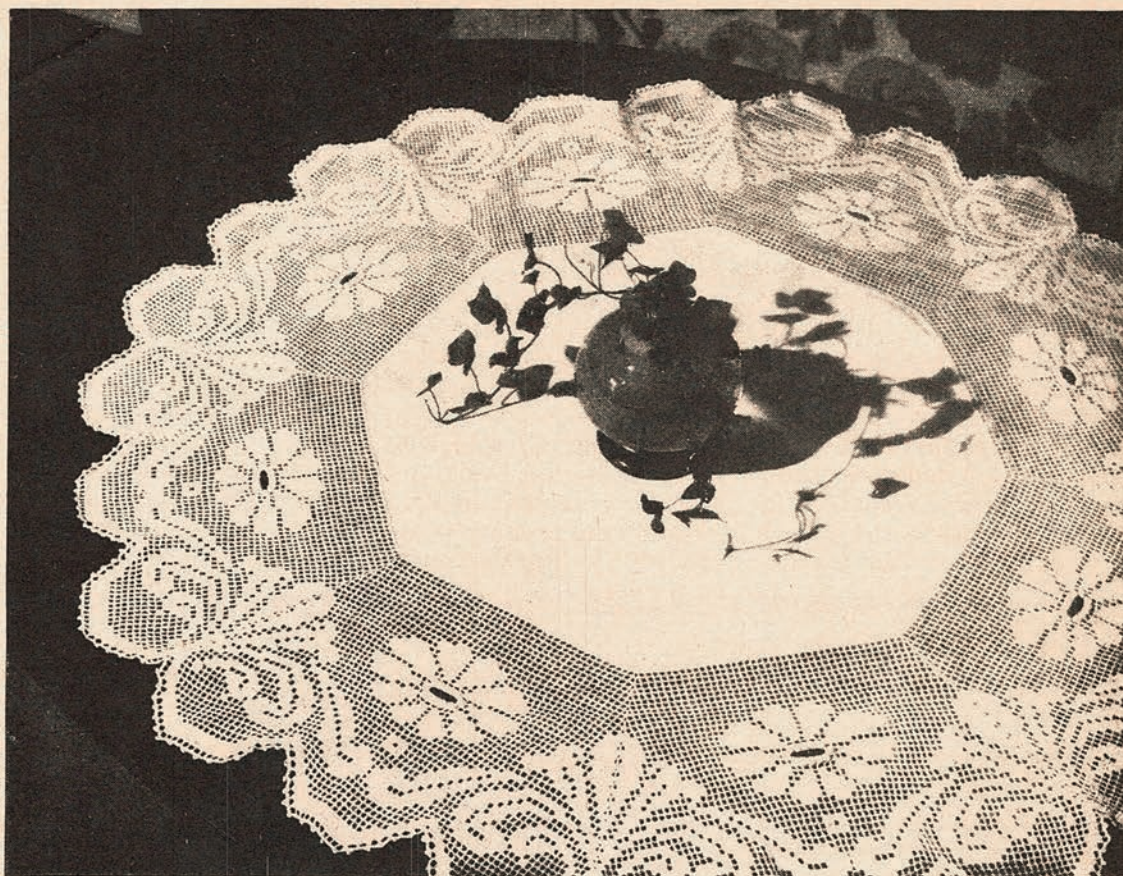
The Detail Shows How Simple This Centerpiece Border Really Is

5th Row: Clover leaf made as in 2d row, -- ch, (5 d s, p) 10 times, 5 d s, c l, join 1st ring by 3d p to 7th p of ch, join 2d ring by 3d p to 3d p of ch, join 3d ring by 3d p to ch of 4th row, ch 5 d s, join to previous ch. Repeat from --.

Full-Size Detail of Border



F I L E T B O R D E R



This filet centerpiece-border is worked with No. 50 hard twist crochet-cotton and a No. 12 steel crochet-hook. The piece is about thirty-four inches in diameter when completed and requires an eighteen inch linen center.

1st round. Chain (ch) 8, treble (tr) in 1st ch made, ch 5, turn, miss 2 ch of space (sp), tr in next ch, -- ch 5, turn, tr in 3d of 5 ch, repeat from -- until there are 40 sp. For 41st sp, ch 2, turn, triple treble (t tr) in 3d ch of last sp; for corner sp, ch 3 and work tr in middle of t tr; (this forms the 1st sp of 2d side); repeat from -- around. Work 41st sp of 8th section with (2 ch, t tr) as before, then ch 3 and slip stitch (sl st) in 1st sp, being careful not to twist the work. Draw thread end, left at beginning of work, through last t tr, to close the corner sp.

2d round. Work 41 sp (chaining 5 for 1st sp), -- then ch 2, tr in corner sp, ch 2, tr in next tr, 41 sp, repeat from -- around, ending with ch 2, tr

in corner sp, ch 2, sl st in 3d of 5 ch of 1st sp, turn.

3d round. Ch 5, (tr, ch 3, tr) in tr at corner, 42 sp, ch 2, tr in corner sp, ch 2, tr in next tr, 41 sp, continue around, ending with ch 2, tr in corner sp, ch 2, sl st in 3d of 5 ch of 1st sp, turn.

4th round. Ch 5, (tr, ch 3, tr) in tr at corner, 42 sp, ch 2, (tr, ch 3, tr) in tr at corner, continue around, always working 43 sp between corner sp, sl st in 3d of 5 ch, turn. Continue, working corners alternately as directed in 2d and 3d rounds, and turn work after each round (see heavy black line). In 12th, 26th and 34th rounds work 5 tr in corner sp and tr in tr. In 27th round work 4 tr in center st of 5 tr in corner. In 19th round work popcorns in center of daisy, thus: Tr in tr, -- 7 tr under 2 ch, turn, dc in 1st of 7 tr, turn, tr in next tr, repeat from -- 4 times and continue, following the working-chart. In next round, when working dc to finish popcorn be sure

to bring the tr onto the same side with those of previous round, work tr on tr, then ch 14, miss 5 popcorns, tr on tr, 1 popcorn as before. In 21st round work popcorns as in 19th round (7 tr under ch and tr between popcorns in every 3d ch). Continue following chart to point marked A, then work back and forth on each section and finish each scallop separately.

Cover edge with a row of dc working a picot of 4 ch after every 6th dc.

The lace is applied to the linen so that it appears to have been worked directly into the fabric. To gain this effect, pin the finished border in position on the linen and with a pencil make dots along the inner edge of the lace. Remove the lace and stitch on the dotted line to prevent stretching, then cut out the linen three-eighths inch outside stitching. Turn back the edge and cover the stitched line with closely worked doubles. Whip the lace to doubles on wrong side of cloth.

Continued from page 35

trebles, 3 trebles on chain, chain 5, miss 3 trebles, 7 trebles on last 7 trebles. The 7th, 9th and 11th rows end in this manner.

6th Row: Same as 4th row to 1st -:-, 5 spaces, 13 trebles as in 4th row, chain 5, treble in 2d treble, 7 spaces, same as 2d from -:- to end of row.

7th Row: Same as 3d to -:-, 6 spaces, chain 5, 3 trebles on chain, 10 trebles on trebles, 3 spaces, 1 block, 3 spaces, same as 5th row from -:-.

8th Row: Same as 4th to -:-, 9 spaces, 13 trebles as before, chain 5, treble in 2d treble, 5 spaces, same as 4th row from 2d -:-.

9th Row: Same as 5th row to 1st -:-, 4 spaces, chain 5, 3 trebles on chain, 10 trebles on trebles, 3 spaces, (1 block, 1 space) twice, 1 block, 3 spaces, same as 5th row from 2d -:-.

10th Row: Same as 4th row to -:-, 13 spaces, 10 trebles on trebles, 3 trebles on chain, chain 5, treble in 2d treble, 3 spaces, same as 2d row from -:-.

11th Row: Same as 3d to -:-, 2 spaces, chain 5, 3 trebles on chain, 10 trebles on trebles, 3 spaces, 1 block, (1 space, 1 block) 4 times, 3 spaces, same as 5th row from 2d -:-.

12th Row: (Chain 3, 6 trebles, 3 trebles on chain, chain 5, miss 3 trebles, 10 trebles on next 10 trebles, 2 trebles on chain, treble in treble), -:- (14th, 16th, 18th and 20th rows start in this manner), 13 spaces, treble in treble, 2 trebles on chain, 10 trebles on trebles, chain 5, treble in 3rd of 5 chain, 3 spaces, same as 4th row from 2d -:-.

13th Row: Same as 5th row to 1st -:-, 4 spaces, making last treble in 3d of 5 chain, chain 5, miss 3 trebles, 10 trebles on 10 trebles, 2 trebles on chain, treble in treble, 3 spaces, (1 block, 1 space) twice, 1 block, 3 spaces, -:- treble in treble, 2 trebles on chain, 10 trebles on 10 trebles, chain 5, 3 trebles on chain. 4 trebles on trebles.

14th Row: Same as 12th row to -:-, 9 spaces, treble in treble, 2 trebles on chain, 10 trebles, chain 5, treble in 3d of 5 chain, 5 spaces, same as 2d row

from -:-.

15th Row: Same as 3d row to -:-, 6 spaces, chain 5, 13 trebles, 3 spaces, 1 block, 3 spaces, same as 13th from -:-.

16th Row: Same as 12th row to -:-, 5 spaces, 13 trebles, chain 5, 7 spaces, same as 4th row from -:-.

17th Row: Same as 5th row to 1st -:-, 5 spaces, 1 block, 2 spaces, chain 5, 13 trebles, 3 spaces same as 13th row from -:-.

18th Row: Same as 12th row to -:-, 1 space, 13 trebles, chain 5, 2 spaces, 10 trebles, 4 spaces, same as 2d row from -:-.

19th Row: Same as 3d row to -:-, 3 spaces, 16 trebles, 2 spaces, chain 5, 22 trebles, chain 5, 7 trebles.

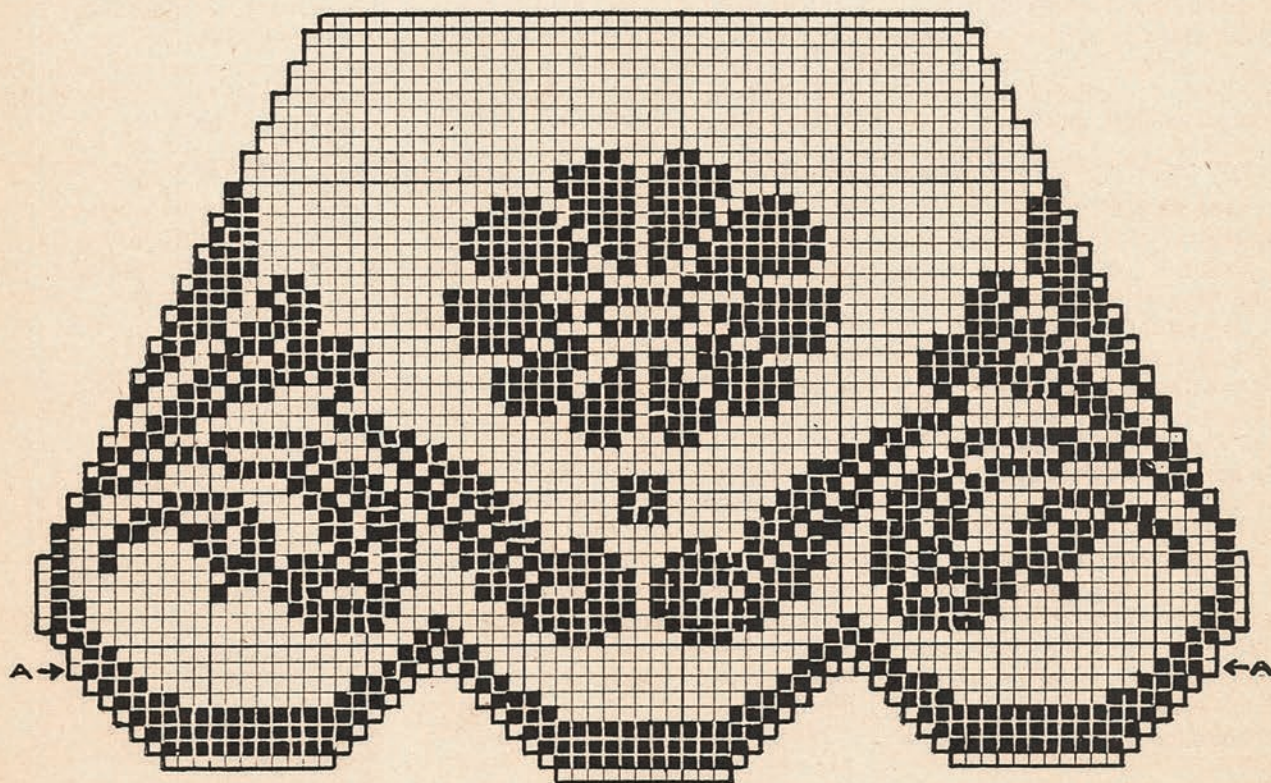
20th Row: Chain 3, 6 trebles on trebles, 3 trebles on chain, chain 5, 16 trebles, chain 5, 2 spaces, 10 trebles, 1 space, 10 trebles, 2 spaces, same as 4th row from -:-.

21st Row: Same as 1st row. From this point pattern repeats throughout. The sample is carried a few rows beyond to show start of second point.

The lace is worked in rounds and the work is turned after each round. The heavy line on working chart indicates the turning point.

FILET BORDER

The working chart gives one of the eight sections and shows the corner space on each side. Start at top with 1st row of spaces.



SPORT TOGS

Continued

10. Increase every 5th stitch.

Continue in this way, knitting one more stitch between increasings every even row, and knitting the odd rows plain, until there are 89 stitches on the needle. Now knit in pattern until the crown measures seven and one-half inches from the top, then bind off 31 stitches on each side, leaving 27 stitches in the center on which to start the border of angora wool. With this knit 10 rows plain, picking up one more stitch at end of each row, and increasing a stitch on the stitch you pick up.

11. Increase every 3d stitch.

12,13,14. Increase only at end of each row.

15. Same as 11th row.

Now pick up all the remaining stitches and knit 8 rows plain, all around; bind off.

Sew up the cap and turn back the frill, catching in place with little roses of ribbon, and the ensemble is ready for its small wearer. If you wish to make it still more delightful, the duck may be added - all in half cross-stitch, with the angora wool.



SAILOR GIRL SWEATER

Continued

together 2 of the edge stitches, the last time knitting 1 edge-stitch and 1 stockinette stitch together, reducing the edge stitches to 3. Continue the edge, as before, knitting 1st in half plain and 2 twisted, until the 49th rib

is reached, counting from the beginning. Here knit 33, slip onto a stitch-holder, and continue with remaining 33 stitches for 18 ribs altogether, counting from beginning of armhole knitting the first 7 for edge of front opening and last 3 for edge of armhole; then for 5 ribs knit the entire 33 stitches for the shoulder. Now knit the 1st 13 stitches, from the opening, and take off on a safety-pin or convenient stitch holder, to be used later for the collar, knit the remaining 20 stitches for three ribs, for top of shoulder, and take off.

The other side of front is worked in the same way save that on the 5th rib, instead of knitting all the stitches, the 13 for front of collar are taken off on a safety-pin. This is done so that when starting the collar the yarn is joined at the shoulder, and the 13 stitches knitted to the front, after which the collar is begun; it makes a neater finish. Knit the 3 ribs at top of shoulder, then knit to the neck, and with wrong side of work toward you cast on 18 stitches, take the 20 stitches from the other shoulder and finish the row. Make 5 ribs altogether across the back, and continue the back in stockinette stitch to correspond with the front, increasing at armhole 3 times, and casting on 1 stitch at each end on last rib. The edges in twisted stitch are carried along, and the rib of gold silk made to match the front, the boat design only being omitted.

Sleeves: Pick up and knit 52 stitches at armhole, and work in

stockinette stitch save the 3 edge stitches at each side; these are knit twisted, the 1st and last stitches always plain. Make 18 ribs, narrow 1 stitch at each end of next row; after 7 ribs, including the one narrowed, narrow again, then 7 ribs, narrow, 5 ribs. In next rib join the gold silk, and knit 1 rib gold, 1 rib green, narrowing 1 stitch at each end; knit 1 more green rib, narrowing 1 stitch each end and once in the middle, and on the remaining 41 stitches work in single rib - knit 1 and purl 1 - for 15 rows. Bind off. Sew up the underarm.

Collar: Knit the 13 stitches left at the shoulder, right side toward you, finishing the 5th row on front, at neck, and start the collar, as follows: Knit 13, (pick up 1 stitch extra, knit 1 from rib), 3 times, pick up 1 extra, 18 across back of neck, again (pick up 1 extra, knit 1 from rib) 3 times, 1 extra, and take 13 from the pin, making 58 stitches in all. It does not matter how or where the stitches are picked up, but this makes a good division. Make 18 rows in stockinette stitch, with the usual edge of ribs in twisted stitch, then knit 6 ribs entirely across and bind off. Crochet loops and sew on the front opening, opposite the buttons.

If a sloping neck is preferred, which brings the points of collar nearer the front, narrow by knitting the 2d and 3d stitches together, also the 2 before the end stitch, on the 1st 2 of the three ribs at top of shoulder. Julia C. Averill

COLONIAL TUFTING

Continued

snugly, and each succeeding washing makes it more secure.

Detail of Construction

The cushion covers are finished on all edges with a line of tufting which comes just inside the seaming. For the best effect the cushions should be a little larger than the cover - about twenty inches.

The sewing-bag is lined with creamy-white sateen, matching the color of the tufting, and is edged with green bias-fold. Small V-shaped gussets join the front and back sections. After binding the tops of the V, the gussets are basted in place and the edges of the bag bound all around.

The handle is finished separately, then attached to the body of the bag by sewing the lining invisibly to the

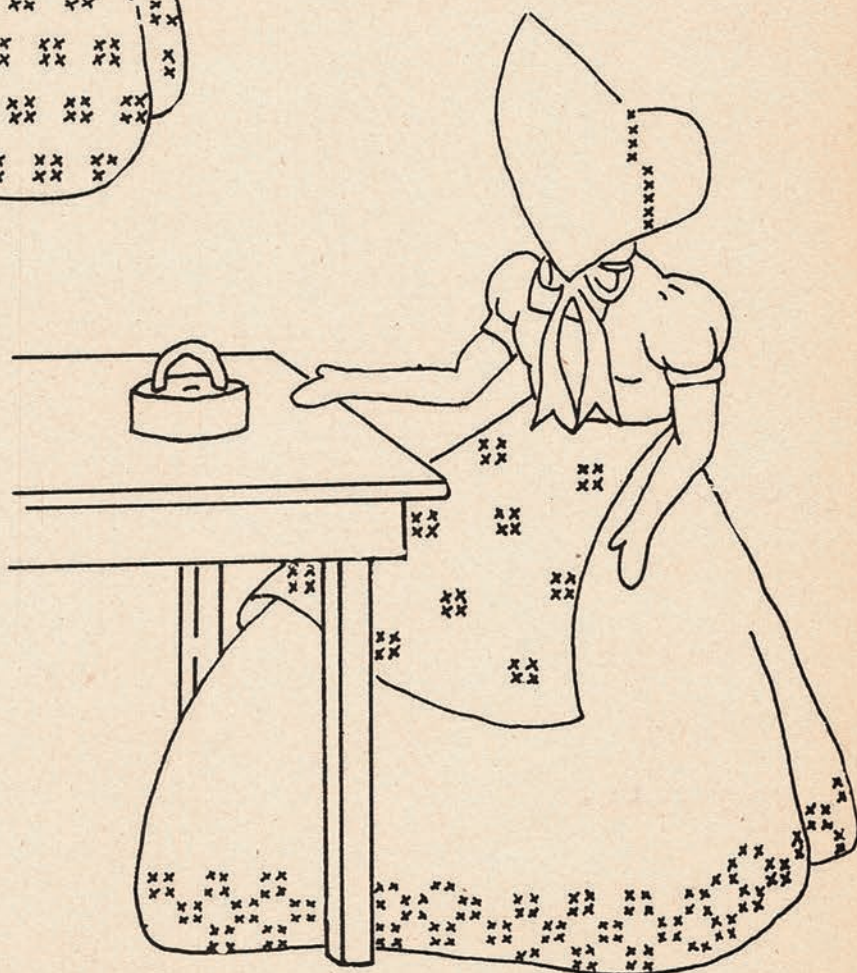
binding on the inside and catching the top to the crepe on the outside.

To make the small needlebook which finishes the bottom, cover two three inch circle of cardboard on one side with crepe and the other with sateen and finish the edges with the bias-fold applied by hand. Gather the center bottom of the bag for a little distance to give a little fullness and attach the lids of the book one on each side so that they will hinge readily. Fasten pinked, or notched, white flannel or cashmere leaves to the inner top of one cover and close book at bottom with a small pearl button on one lid and a green button holed loop on the other.

Finish top of laundry-bag with a two inch hem and run a second line of machine stitching to form a three-fourths inch casing through which to run a draw-cord of the tufting cotton,

making a buttonholed opening in the casing at opposite sides of the top on the inside. Bind opening on upper front with bias-fold or crepe and "stay" the ends.

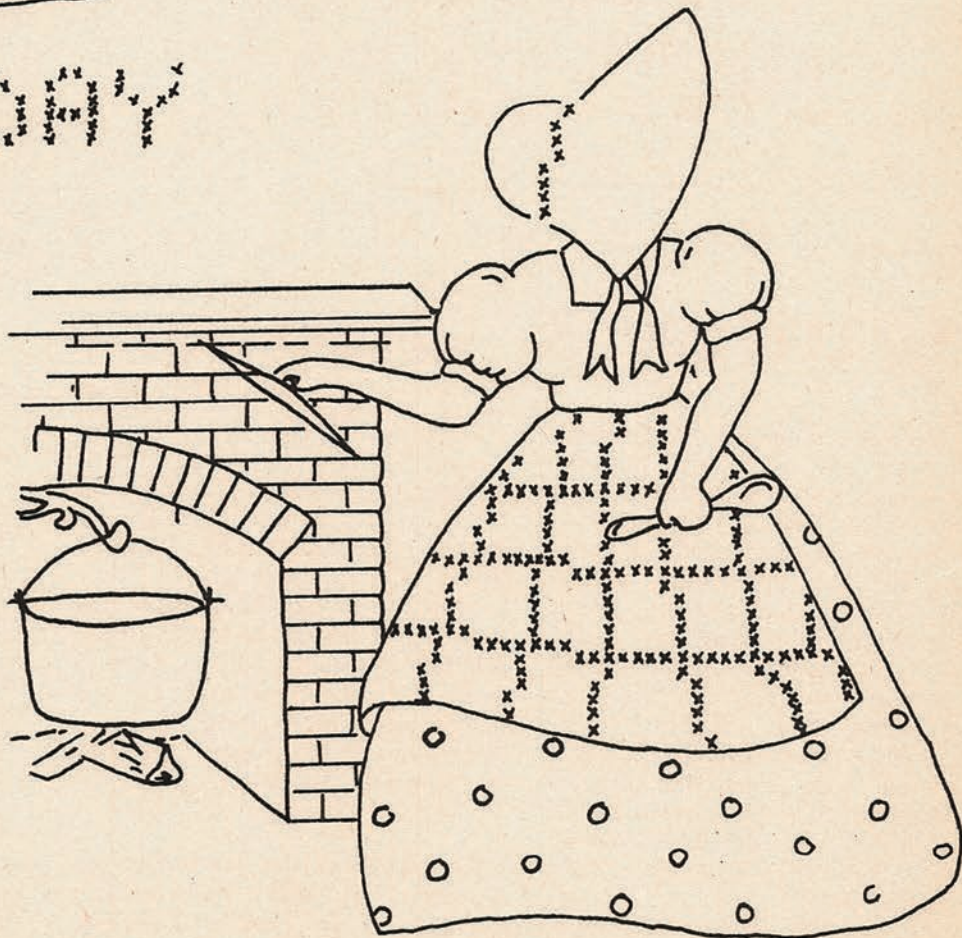




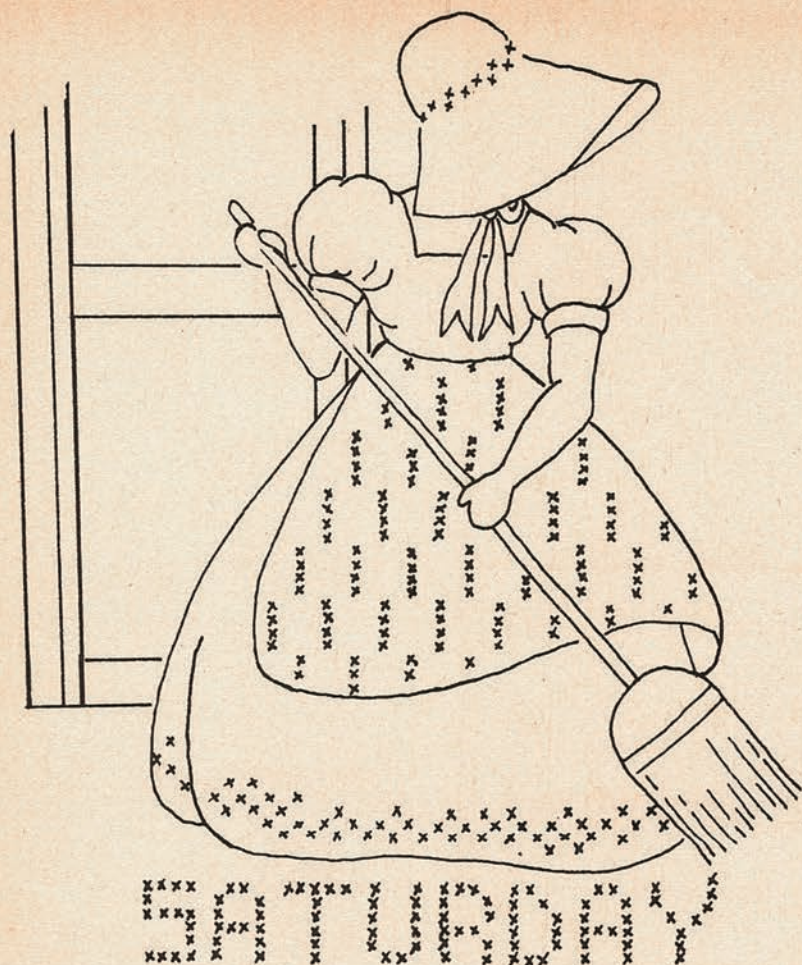
WINTER



THURSDAY



FRIDAY



“ ” ? “ ” ? “ ” ? Query & Quote “

I have been looking everywhere for a certain embroidery pattern, but nobody knows what I'm talking about. When I was a child (about 44 years ago), my mother had a lovely "special" embroidered (in color) sheet. It had a huge, graceful basket with a bow on the top of the handle; the basket was brown and contained huge cabbage roses, red and pink, the petals done in satin stitch, stitched in different angles, so that when the light caught the mercerized thread they seemed so real. It had daisies and other small colorful flowers and greenery as well as the rose leaves.

Overall, the entire "arrangement" was probably about 30" across and up and down. I would be so happy to buy this pattern.

Mrs. James K. Fletchall, 1070 Tatum, Memphis, Tn. 38122

I have several completely finished pieced quilt tops, really old-fashioned and designs not often seen nowadays, which were done by my grandmother and mother. Since I live in a small apartment, I now have no use for them and though it is a wrench to dispose of them, I must sell them if possible. I have no one to leave them to. These are just tops pieced ready for quilting.

Mrs. John J. Brutzman, 25 Porter Pl, Towanda, Pa. 18848

I wonder if anyone has run across a pattern for a bag I made back in about 1923. It was crocheted of black silk thread and around the middle of the bag was a stylized bird, in black, blue, and white beads. The top and bottom also had black beads, but not as close together. Over the years I

lost or threw away the bag, and now I would like to make another one like it.

Mrs. S. Fiedler, 310 S. 5 Bx. 84, Victor, Colo. 80860

In the April-May, 1973 issue of *Olde Time Needlework*, page 42-43, in the directions for knitted coat and bonnet for baby, I do not find the number of stitches to the inch. What size needles are used, and how much yarn?

Mrs. Evelyn T. Bellows, Box 341, W. Harwich, Ma. 02671

...In many of the old patterns, stitch gauge was not given, nor needle size. Some of them do not even tell the size of the finished garment. Just as in the older recipes, a great deal is left to chance. Unfortunately, we cannot try out each pattern to determine these variables. If another reader has worked out the pattern successfully, any information she can pass on to Mrs. Bellows would be appreciated.

I have been looking for a pattern for a crocheted tablecloth (oblong) that can be crocheted in one piece instead of dozens of small motifs.

Arleen Coley, 33090 Hawthorne Road, Ivanhoe, Calif. 93235

Does someone have an old time cross-stitch pattern from Ann Orr, formerly in business in Nashville, Tenn. - a long, single sheet with patterns of some 10 or 12 different breeds of dogs?

I've had many requests from friends to make them a "Love Me, Love My Dog" cross-stitch picture with their breed of dog. I've loaned my pattern out all these years, and now can't remember who has it.

Mrs. E. Phil. Millet, 1229 Eastern Parkway, Louisville, Ky. 40204

About 15 years ago I started a round wheat pattern tablecloth. I lost the pattern, and there is only one last cluster of wheat to add on. Can someone help me?

You do not say whether the pattern was for embroidery or crochet, but perhaps someone will be able to help.

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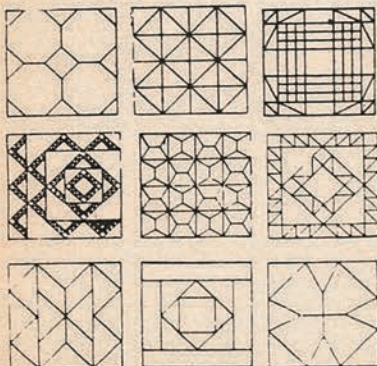
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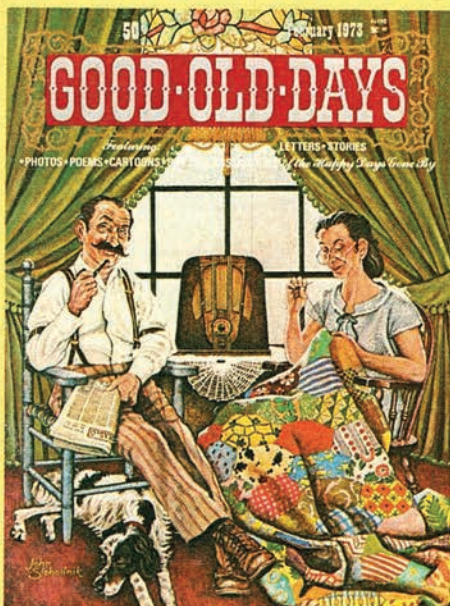
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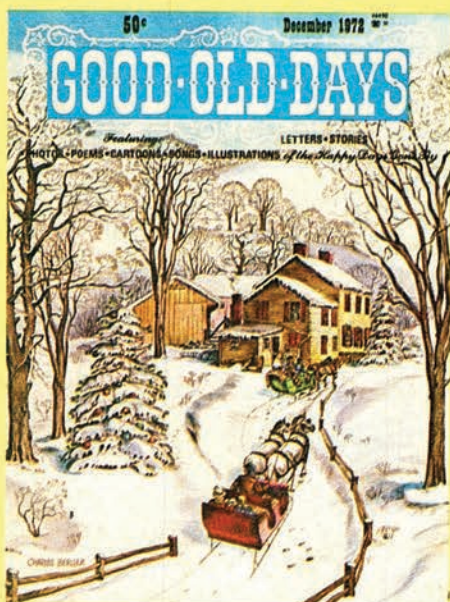
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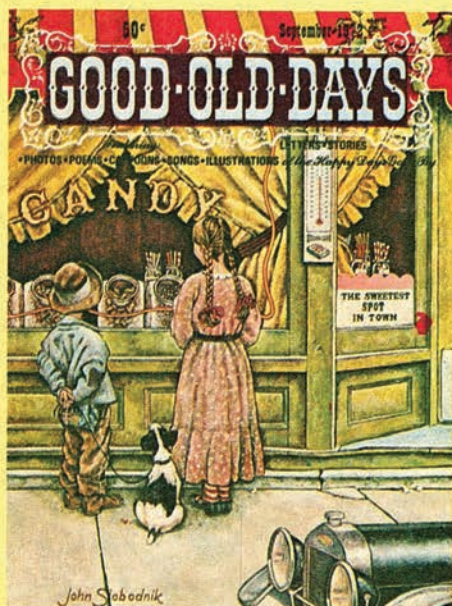
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